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*Helly Salmon*

# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART VI.

THE ELECTRA.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

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PART VI.

THE ELECTRA.

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## PREFATORY NOTE.

A commentary on this play, intended chiefly for young students, was contributed by me in 1867 to the series entitled *Catena Classicorum*. After a second edition of it had appeared in 1870, it was stereotyped, and since that date I have had no opportunity of further revision. The present work is not an enlargement of that book, but, as the different plan and scope required, a new one throughout.

R. C. J.

CAMBRIDGE,  
March, 1894.

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29162  
WITHDRAWN

## CORRIGENDA.

### *In the Greek text.*

- Page 96, verse 681. For *κοινὸν* read *κλεινὸν*.  
„ 142, v. 1045. For *ποιήσω* read *ποίησω*.

### *In the translation.*

- „ 159, line 5. For 'wert' read 'wast.'

### *In the notes.*

- „ 25, critical n. on v. 128, line 3. For 1813 read 1814.  
„ 79, commentary, column 1, last line. For 530 read 537.  
„ 98 „ col. 2, l. 6 from bottom. For 833 D read 833 A.  
„ III „ col. 1, l. 5 from bottom. For 'Sparta' read 'Tegea.'



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## INTRODUCTION.

§ 1. THE story of Orestes the avenger was complete in every essential particular before it came to the earliest of those three Attic dramatists, each of whom has stamped it so strongly with the impress of his own mind.

In the *Iliad* there is no hint that the house of Pelops lay under a curse which entailed a series of crimes. The sceptre made by Hephaestus for Zeus, and brought by Hermes to Pelops, is peacefully inherited by Atreus, Thyestes and Agamemnon<sup>1</sup>. Yet the *Iliad* makes at least one contribution to the material which Aeschylus found ready to his hand. It is the figure of Agamemnon himself, with eyes and head like those of Zeus, in girth like Ares, in breast like Poseidon<sup>2</sup>; 'clad in flashing bronze, all glorious, and pre-eminent amid all<sup>3</sup>.' As Helen stands with Priam on the walls of Troy, and watches the Achaean warriors moving on the battle-field, she asks who this one may be:—'There are others even taller by a head, but never did I behold a man so comely or so majestic (γεγαρόν); he is like unto one that is a king<sup>4</sup>.' This is the royal Agamemnon, ὁ παντόσεμνος<sup>5</sup>, who lives in the Aeschylean drama, and whose image reappears in later poetry. For the rest, the *Iliad* gives us just one far-off glimpse of the king's home beyond the Aegaeon, where Orestes is a child in the fortress-palace at Mycenae, with three sisters, Chrysothemis, Laodicè, and Iphianassa<sup>6</sup>; children of that Clytaemnestra to whom, in the opinion of her lord at Troy, the damsel Chryseïs was 'in no wise inferior, in beauty or in stature, in wit or in skill<sup>7</sup>.'

<sup>1</sup> *Il.* 2. 100 ff.

<sup>2</sup> *ib.* 478 f.

<sup>3</sup> *ib.* 578 f.

<sup>4</sup> *Il.* 3. 168 ff.

<sup>5</sup> Aesch. *Eum.* 637.

<sup>6</sup> *Il.* 9. 142 ff.

<sup>7</sup> *Il.* 1. 113 ff.



The *Odyssey* tells the story as follows. Agamemnon, before going to Troy, charged a certain minstrel (ᾄοιδός) to watch over<sup>1</sup> Clytaemnestra at Mycenae. The precaution implies a sense of possible danger, but not necessarily distrust of Clytaemnestra. Presently a tempter came to the lonely wife in the person of her husband's first-cousin, Aegisthus, son of Thyestes, who, while his kinsmen were fighting at Troy, dwelt 'at peace, in the heart of Argos'. For some time Clytaemnestra 'refused the shameful deed; for she had a good understanding'.<sup>2</sup> Meanwhile the gods themselves, by their messenger Hermes, warned Aegisthus against the course of crime upon which he was entering. But Hermes spoke in vain<sup>3</sup>. Aegisthus removed the minstrel to a desert island, and there left him, a prey to dogs and birds. He then took the 'willing' Clytaemnestra to his home; while he sought to propitiate the gods by burnt-offerings on their altars, and by hanging up in their temples 'many gifts of embroidery and gold'.<sup>4</sup>

Agamemnon, after a stormy voyage from Troy, landed on the coast of Argolis at a point not far from the dwelling of Aegisthus; who, apprised by a watcher, came in his chariot, and invited the king to a banquet; after which he slew him, 'as a man slays an ox at the manger'.<sup>5</sup>

In this narrative (given by Menelaüs to Telemachus) Clytaemnestra is not even named; though Menelaüs had previously spoken of her 'guile' as aiding the crime<sup>7</sup>. It is only in a part of the *Odyssey* which is of later origin than the 'Telemachy' in books I—IV,—viz., the *Nékyia* in the eleventh book,—that Clytaem-

<sup>1</sup> εἶρυσθαι ἀκοιτῶν, *Od.* 3. 268. Nothing could better illustrate the social consideration enjoyed by the Homeric ἀοιδός, or the reverence felt for his office. Athenaeus (p. 14 B) conceives this guardian minstrel of Clytaemnestra as a sort of cultivated domestic chaplain, whose function was not merely to keep her mind agreeably occupied, but also to edify her with examples of female excellence (ἀρετὰς γυναικῶν διερχόμενος).

<sup>2</sup> *Od.* 3. 263.

<sup>3</sup> *ib.* 265 f. ἡ δ' ἦ τοι τὸ πρὶν μὲν ἀνάλινετο ἔργον ἀεικές, | δῖα Κλυταιμνήστρη· φρεσὶ γὰρ κέχρητ' ἀγαθῇσι.

<sup>4</sup> *Od.* 1. 35—43.

<sup>5</sup> *Od.* 3. 269 ff.

<sup>6</sup> *Od.* 4. 514—535.

<sup>7</sup> *Od.* 4. 92 (Aegisthus slays Agamemnon) λάθρη, ἀνωιστί, δόλῳ οὐλομένης ἀλόχοιο.

nestra appears as actively sharing in the horrors of the banquet, where she slays Cassandra with her own hand. And, even there, it is by the sword of Aegisthus alone that Agamemnon is slain<sup>1</sup>.

The young Orestes fled, or was conveyed, to Athens. For seven years Aegisthus and Clytaemnestra reigned at Mycenae. In the eighth, Orestes returned, and slew Aegisthus<sup>2</sup>. Clytaemnestra died at the same time, but how, we are not told; and Orestes 'made a funeral feast,' for both of them, 'to the Argives<sup>3</sup>.'

Two points distinguish this Homeric legend from later versions. First, Aegisthus is the principal criminal<sup>4</sup>. Clytaemnestra's part is altogether subordinate to that of her paramour. Secondly, the vengeance of Orestes is regarded as a simple act of retributive justice. It is not said that he slew his mother; the conjecture is left open that she may have died by her own hand. Nothing comes into the Epic view which can throw a shadow upon the merit of the avenger. The goddess Athena herself exhorts Telemachus to emulate the example and the renown of Orestes<sup>5</sup>.

§ 2. In the interval between the *Odyssey* and the Lyric age, <sup>Cyclic</sup> legends connected with the house of Pelops were further <sup>epics</sup>.

<sup>1</sup> *Od.* II. 404—434 (the shade of Agamemnon tells the story to Odysseus).

<sup>2</sup> *Od.* 3. 304—308. Orestes returns ἀψ' ἀπ' Ἀθηνῶν (v. 307). Zenodotus wished to reconcile the *Odyssey* with the later account by writing ἀψ' ἀπὸ Φωκῆων.

<sup>3</sup> *ib.* 309 f. ἦ τοι ὁ τὸν κτεῖνας δαῖτυ τάφον Ἀργείοισι | μητρὸς τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο. According to the scholia in several MSS. (M, Q, R, T) these two verses were absent from some of the ancient ἐκδόσεις. But Aristarchus, at any rate, must have thought them genuine, since he remarked (as we learn from the same source) ὅτι διὰ τούτων παρρηγοῦνται ὅτι συναπώλετο Αἰγίσθω ἢ Κλυταιμνήστρᾳ, τὸ δὲ εἰ καὶ ὑπὸ Ὀρέστου, ἄδελφον εἶναι.

The fact that the funeral feast was given 'to the Argives' implies that they welcomed Orestes as a deliverer, and also that (whatever had been the manner of his mother's death) they did *not* regard him as resting under any defilement which incapacitated him for religious acts.

<sup>4</sup> The *conception* of the murder (no less than the execution) is always attributed to him in the *Odyssey* (3. 194 Αἰγισθος ἐμήσατο: 4. 529 Αἰγ. δολίην ἐφράσσατο τέχνην: II. 409 Αἰγ. τεύξας θάνατόν τε μόρον τε).

<sup>5</sup> *Od.* I. 298 ff. Cp. Nestor's comments on the good deed of Orestes, in his speech to Telemachus, *Od.* 3. 196 f. ὥς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι | ἀνδρός, κ.τ.λ.

developed in some of the Cyclic epics<sup>1</sup>. The *Cypria*<sup>2</sup>, ascribed to Stasinus of Cyprus (*circ.* 776 B.C.), related the immolation of Iphigeneia at Aulis,—a story unknown to Homer,—and distinguished her from the Iphianassa of the *Iliad* (9. 145). A new source of poetical interest was thus created, since it could now be asked (as Pindar asks<sup>3</sup>) how far Clytaemnestra was actuated by resentment for the sacrifice of her daughter. In another epic, the *Nostoi*<sup>4</sup> (by Agias of Troezen, *circ.* 750 B.C.), Clytaemnestra aided Aegisthus in the murder, though probably in a subordinate capacity. Further, Pylades was associated with Orestes. And the name of Pylades at once points to Delphi<sup>5</sup>,—the agency by which the primitive legend of Orestes was ultimately transformed.

Influence  
of Delphi.

§ 3. The influence of the Delphic priesthood rose and spread with the power of the Dorians. It did so, not merely because that power was an apt instrument for its propagation, but also because in Hellas at large the time was favourable. The religion of Apollo, as his Pythian interpreters set it forth, was suited to an age which had begun to reflect, but which retained a vivid faith in the older mythology. Here we are concerned with only one aspect of the Apolline cult, that which relates to blood-guiltiness. The Homeric man who has killed another

<sup>1</sup> The Epic Cycle (Ἐπικὸς κύκλος) was a body of epic poems by various hands, arranged in the chronological order of the subjects, so as to form a continuous history of the mythical world. One part of this Cycle consisted of poems concerning the Trojan War. A grammarian named Proclus (*circ.* 140 A.D.?), in his *Χρηστομάνθεια*, or 'Manual of Literature,' gave short prose summaries of the poems in the Trojan part of the Cycle. The Manual itself is lost, but fragments have been preserved by the patriarch Photius (9th century) in his *Bibliotheca*.

<sup>2</sup> The *Cypria* related the origin of the Trojan war, and its progress down to the point at which the *Iliad* begins. (Cp. my *Introduction to Homer*, p. 153.)

<sup>3</sup> *Pyth.* II. 22. See below, § 8.

<sup>4</sup> The *Nostoi* described the adventures of some Greek heroes on their return from Troy,—especially those of Menelaüs, who visited Egypt, and of Agamemnon, who was slain by Aegisthus and Clytaemnestra. (*Introd. to Homer*, p. 154.)

<sup>5</sup> There happens to be an independent proof (if any were needed) that the religion of Delphi animated the *Nostoi*. The poem related how Calchas committed suicide, because Mopsus, whom he met at Colophon, proved to be a greater seer than himself. Mopsus belongs to the traditions of the Apolline *μαντική*: he is sometimes called the son of Apollo by Manto, a daughter of Teiresias.



may either pay a fine to the kinsfolk, or go into exile<sup>1</sup>; but in Homer there is no idea that he can be purified by a ritual. In other words, there is the notion of a debt in this respect, but hardly of a sin; of quittance, but not of absolution. It was a somewhat later stage when men began more distinctly to recognise that in cases of homicide there are kinds and degrees of moral guilt which cannot be expressed in the terms of human debtor and creditor. Clearly a man ought to do what the gods command. But what if a god tells a man to do something which most men think wrong? If the man obeys, and if his conduct is to be judged aright, the tribunal, like the instigation, must be divine. Nor is this so only when the opinion offended is that of men. A god may command a mortal to do an act by which some other god, or supernatural being, will be incensed. Suppose, for instance, that a man receives a divine mandate to slay a guilty kinsman; if he obeys, nothing can save him from angering the Erinyes, who resent every injury to kinsfolk.

For questions such as these the Pythian creed provided an answer, or at least a mystic compromise. Apollo, the god of light, is the all-seeing arbiter of purity. A man who commits homicide displeases Apollo, who abhors every stain of blood. But Apollo can estimate the degree of guilt. And he has empowered his servants to administer rites by which, under certain conditions, a defiled person may be freed from the stain. In later days the critics of Apollo could object that he had encouraged crime by thus far alleviating its consequences. But in the age when the doctrine was first put forth, it must have been, on the whole, beneficent. It tempered the fear of capricious or vindictive deities by trust in a god who, as his priests taught, never swerved from equity, and who was always capable of clemency. At the same time it laid the unabsolved offender under a ban worse than mere out-

Purification from blood-guilt.

<sup>1</sup> In *Il.* 9. 632—636 the payment of the fine is indicated as the ordinary course, though *Il.* 24. 480 f. suffices to show that cases of exile were also frequent. In Homeric society the blood-feud is in process of being extirpated by these compromises; and, further, there is already a moral pressure of public opinion on the kinsmen of the slain man to accept the payment of the fine when tendered. See Mr Leaf's paper in the *Journal of Hellenic Studies*, vol. VIII. pp. 122—132.

lawry, for it cut him off from the worship of the temple and of the hearth, and, indeed, from all intercourse with god-fearing men. It made his hope depend on submission to a religion representing the highest spiritual influence which ever became widely operative among the people of pagan Hellas.

The ritual of Apollo the Purifier had already a place in the Cyclic epic called the *Aethiopis*<sup>1</sup>, said to have been composed by Arctînus of Miletus, about 776 B.C. More than a century elapsed after that date before Lyric poetry was matured; and meanwhile the worship of the Pythian Apollo, with its ritual of purification from blood, was diffused throughout the Greek world. It was to be expected, therefore, that, when the story of Orestes began to receive lyric treatment, the influence of Delphi should be apparent. If, in avenging his father, Orestes killed Clytaemnestra as well as Aegisthus, the Pythian priesthood had a text than which they could desire none more impressive. For, according to the immemorial and general belief of Hellenes, Orestes did well to avenge Agamemnon. If, however, he slew his mother, the Erinyes were necessarily called into activity. Who, then, was to vindicate the avenger? Who was to assert, even against the Erinyes, that his deed was righteous? Who but Apollo, the supreme judge of purity? And then it was only another step to represent Apollo himself as having prescribed the vengeance. A Greek vase-painting<sup>2</sup> portrays him in the act of doing so. The scene is in the temple at Delphi. Apollo, laurel-crowned, is sitting on the omphalos; in his left hand is a lyre; with the stem of a laurel-branch, held in his right, he is touching the sheathed sword of Orestes, who stands in a reverent attitude before him; he thus consecrates it to the work of retribution. Behind Apollo, the Pythia sits upon the tripod, holding a diadem for the brows of Orestes, when he shall have done the deed<sup>3</sup>; and near her is Pylades.

<sup>1</sup> The *Aethiopis* took up the war of Troy where the *Iliad* left off. It included the death of Achilles; also the contest for his arms between Ajax and Odysseus.

<sup>2</sup> On an amphora found in South Italy (Lucania), and now in the Naples Museum. It is reproduced by Baumeister, p. 1110 (from Rochette, *Mon. inéd.*, pl. 37), and by Michaelis in Jahn's *Electra*, p. 37 (cp. *ib.* p. vii).

<sup>3</sup> Cp. Eur. *El.* 872, where Electra greets Orestes after his slaying of Aegisthus:—  
στέψω τ' ἀδελφοῦ κράτα τοῦ νικηφόρου.

§ 4. Stesichorus, of Himera in Sicily, flourished towards the close of the seventh, and in the earlier part of the sixth, century B.C.<sup>1</sup> The Choral Lyric, which Alcman had already cultivated under the Dorian inspirations of Sparta, received a new development from Stesichorus. He applied it to those heroic legends which had hitherto been the peculiar domain of Epos. In style and in dialect, no less than in choice of themes, he was here essentially an epic poet employing the lyric form<sup>2</sup>. This character, and the popularity which he won by it, are significantly attested in the words of Simonides<sup>3</sup>,—‘Thus Homer and Stesichorus sang to the people.’ One of his most celebrated poems was that in which he told the story of Orestes (Ὀρέστεια). It was of large compass, being divided into at least two books or cantos<sup>4</sup>. The direct sources of information concerning it are meagre, consisting only of a few small fragments (less than twelve lines altogether), gleaned from the passing allusions of later writers. But archaeology comes to the aid of literature. The supplementary evidence of Greek art makes it possible to reconstruct, if not with certainty, at least with high probability, a partial outline of the once famous poem. This has been done by Carl Robert, in an essay on ‘The death of Aegisthus,’—one of the series of essays, entitled *Bild und Lied*, in which he brings archaeological illustration to bear upon the heroic myths<sup>5</sup>. The substance of his results may be briefly given as follows.

The  
Oresteia  
of Stesi-  
chorus.

Its  
probable  
outline.

§ 5. A red-figured Attic vase<sup>6</sup>, belonging to the first half of the fifth century B.C., depicts a scene which does not come from any extant literary source. Orestes, wearing a cuirass, has

Evidence  
from art.

<sup>1</sup> Apollodorus (*ap.* Hesychius) places his birth in Ol. 37 (630 B.C.) and his death in Ol. 56 (556 B.C.). Cp. Prof. Hans Flach, *Geschichte der griechischen Lyrik* (1884), p. 316.

<sup>2</sup> Quintilian (10. 1. 62) describes him as *epici carminis onera lyra sustinentem*.

<sup>3</sup> Frag. 53. 4 οὐτω γὰρ Ὀμηρος ἡδὲ Στησίχορος ἔεισε λαοῖς.

<sup>4</sup> Gramm. *ap.* Bekker *Anecd.* II. p. 783, 14 Στησίχορος δὲ ἐν δευτέρῳ Ὀρεστέας κ.τ.λ.

<sup>5</sup> *Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Helden-sage* (Berlin, 1881). The fifth essay is ‘Der Tod des Aigisthos,’ pp. 149—191.

<sup>6</sup> Found at Cervetri (Caere), and now in the Museum at Vienna: published in *Monumenti dell’ Inst.*, vol. VIII. pl. xv, and described by Benndorf, *Annual. dell’ Inst.* (1865) pp. 212—216. Reproduced in O. Jahn’s *Electra*, p. 175 (cp. the note by Michaelis, *ib.* p. vii). The vase has been designated as a *πेलικη*.

plunged his sword into the breast of Aegisthus, who is falling from his seat,—the throne that once was Agamemnon's. Meanwhile, something has startled Orestes; his face is turned away from Aegisthus; he glances over his right shoulder at a woman who hurries up behind him. This is Clytaemnestra, as an inscription certifies. She grasps the handle of an axe with both hands; she is coming to the rescue of Aegisthus. But an old man, wearing the conical hat of a herald, has overtaken her; his left hand grasps her right arm, his right, the axe; her purpose is baffled. Between her and Orestes stands a maiden whose uplifted hands express horror; this (as the artist informs us) is Chrysothemis. Vase A (as we shall call this one) must next be compared with vase B,—another red-figured Attic vase<sup>1</sup> of the fifth century, but of later date than the other. The subject on B is fundamentally the same as on A, but it is curiously abridged, or rather mutilated. Orestes—who here is in full armour, with helmet and greaves as well as cuirass—has dealt the mortal wound to Aegisthus, and is looking straight at him. Clytaemnestra, furiously brandishing her axe, is close behind Orestes,—so close, that nothing can now save him from her blow. Electra (the name is inscribed) stands behind the dying Aegisthus; her outstretched right hand points at Clytaemnestra, her left is raised to the back of her head with a gesture of bewilderment and terror; evidently she is uttering a cry of warning to Orestes. The painter of B was led by considerations of style or convenience to omit a vital feature of A,—viz., the old man who stops Clytaemnestra at the critical moment.

Now A and B belong, as Robert shows, to a small group of vases which must have had a common archetype; and while A has preserved the meaning of the whole scene more truly than B, the latter has preserved some details which A has lost. The scene represented by the archetype was probably as follows:—Orestes, in full armour, slays Aegisthus, who falls from his throne; Clytaemnestra rushes up behind Orestes, with an axe; Electra, standing at the back of Aegisthus, cries out

<sup>1</sup> A stamnos found on the site of Volci in Etruria, and now in the Berlin Museum (no. 1007). Published by Gerhard, *Etrusk. und Campanische Vasenbilder*, pl. xxiv. It may be seen in Baumeister's *Denkmäler*, p. 1113; and in Jahn's *Electra*, p. 148.



to warn her brother; but already the aged herald has seized Clytaemnestra, and defeated her intent. Who is this old man, the herald, who interposes so opportunely? He appears along with Orestes in another work of art, earlier than these vases,—viz., a marble relief, in the developed archaic style, found at Melos<sup>1</sup>. The scene there is as follows:—Electra sits in deep dejection at her father's tomb; the aged Nurse stands behind her. Three travellers have just arrived together; the foremost is the old man with the herald's hat and stave, who is accosting the Nurse; behind him a youth of noble mien (Orestes) stands beside a horse, his left hand resting on its back; a third person (Pylades, or a servant?) follows. The question is answered when it is observed that, according to a widely-spread legend, the person who saved Orestes from the murderers, by carrying him away from Mycenae, was Talthybius, the faithful herald of Agamemnon<sup>2</sup>. Talthybius is here returning to Mycenae with the rightful heir, and preparing the way for the recognition by speaking to the old Nurse, who will remember him. He is the original of the Paedagogus in the *Electra* of Sophocles, and of the Old Man (πρέσβυς) in the *Electra* of Euripides; he also accounts for the prominence given to the herald in the *Agamemnon* of Aeschylus.

§ 6. The scene described above, in which Talthybius once more saves Orestes by foiling the armed Clytaemnestra, must have been taken from some familiar literary source. It was essential for a vase-painter's purpose that his version of a story should be popularly known. What, then, was this source? Certainly not Aeschylus. Vase A is assigned on grounds of style to an earlier date than 458 B.C., the year of the Aeschylean *Oresteia*<sup>3</sup>. But,

Literary evidence.

<sup>1</sup> Published by Conze in *Monum. dell' Instit.* vol. VI. pl. 57. Reproduced in Roscher's *Lexikon der gr. und rom. Mythologie*, art. Elektra, p. 1238.

<sup>2</sup> Nicolaüs Damascenus (*flor. circ. 20 B.C.*) fr. 34 (Müller, *Frag. Hist.* vol. III. p. 374) τοῦτον δὲ (Orestes) ἐρρύσατο Ταλθύβιος ἐξαπαάσας, καὶ ἐκθέμενος εἰς τὴν Φωκίδα παρὰ Σπρόφιον. The legend appears also in the so-called 'Dictys Cretensis,' bk. 6, c. 2, *Talthybius Oresten Agamemnonis filium manibus Aegisthi ereptum Idomeneo, qui apud Corinthum agebat, tradidit*. This work, written probably in the fourth cent. A.D. by one Septimius, purports to be translated from a history of the Trojan war by a Cretan contemporary with that war, named Dictys. See Teuffel, *Hist. Rom. Lit.*, vol. II. § 416.

<sup>3</sup> Robert, *Bild und Lied*, p. 160.

even apart from this fact, it is evident that the scene has not been suggested by anything in the *Choephori*. Clytaemnestra there calls, indeed, for an axe, when she hears that Orestes has slain Aegisthus (v. 889):

δοίη τις ἀνδροκμήτα πέλεκυν ὡς τάχος·  
εἰδῶμεν ἢ νικῶμεν ἢ νικώμεθα.

But there is no time for her to obtain the weapon; at that moment Orestes confronts her. Her futile cry rather indicates that Aeschylus had in mind some earlier version which actually armed her with an axe at a similar crisis. And in Sophocles, too, we find that the axe is prominent. The murder of Agamemnon by the guilty pair is thus described (v. 99): σχίζουσι κάρα φονίῳ πελέκει. Still more significant is the passage in which Sophocles describes the axe itself as resenting the deed of which it was made the instrument (482 ff.):—

οὐ γάρ ποτ' ἀμναστῇ γ' ὁ φύσας σ' Ἑλλάνων ἀναξ,  
οὐδ' ἂ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς,  
ᾧ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

Some Roman sarcophagi<sup>1</sup>, on which the story of Orestes is treated, show three Erinyes sleeping at the tomb of Agamemnon. Among them lies the axe of Clytaemnestra,—a symbol, as with Sophocles, of the crime which calls for vengeance.

The *Oresteia* of Stesichorus was popular at Athens in the fifth century B.C. There is a striking proof of this. Aristophanes, in the *Peace* (775 ff.), has adopted some verses from the beginning of that *Oresteia*<sup>2</sup>, without naming Stesichorus. He could reckon on his playful allusion to so famous a poem being at once recognised by an Athenian audience. Between the *Odyssey* and Aeschylus, no other handling of the subject seems to have rivalled the work of Stesichorus in celebrity. In the epic

<sup>1</sup> Robert, *Bild und Lied*, p. 177, n. 23. One of these sarcophagi, that in the Museo Pio-Clementino in the Vatican, is reproduced (from Visconti, Mus. Pio-Clem. v. 22) in Baumeister's *Denkmäler*, p. 1115. The three sleeping Erinyes, with the axe, occupy the left part of a relief of which the centre represents the slaying of Clytaemnestra and Aegisthus. Michaelis (*Arch. Zeit.* 1875, p. 107) was the first to point out that these Erinyes form a separate scene.

<sup>2</sup> The scholiast on Ar. *Pax* 775 and 800 informs us that the quotations are from Stesichorus, and in 797 refers to the *Ὀρέστεια*. They are fragments 31—34 in Bergk.

*Nostoi*, where the deed of Orestes was only one of many episodes, it would be treated, one may suppose, on a relatively small scale.

Now it is known that Stesichorus made Clytaemnestra kill her husband by wounds on the head,—probably, therefore, with the axe, as Sophocles describes in the passages quoted above. This appears from the nature of the dream which terrified the Clytaemnestra of Stesichorus just before the retribution. A serpent approached her with gore upon its head, and then changed into Agamemnon:—

τᾷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβρωτῶμένος ἄκρον·  
ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη<sup>1</sup>.

Such a dream would necessarily (according to Greek ideas) act upon her mind in the manner described by the Attic dramatists. In the *Oresteia* of Stesichorus, just as in the *Choephoroi* and in the Sophoclean *Electra*, the guilty and terrified woman must have sent propitiatory offerings to the grave of her murdered husband. But, like the dramatists again, the lyric poet would make her send them by the hands of some one else; even her hardihood could not dispense with an intermediary in this case. Whom did Stesichorus choose as her emissary? It is a notable fact that Electra, who is unknown to Homer, appears in the fifth century B.C. as a central personage of the story. And it seems that Aeschylus was not the first poet who had spoken of her. The earliest writer recorded as mentioning her is a lyric poet named Xanthus, who said that her original name was Laodicè, and that she was called Electra because she was so long unmarried (*ἄλεκτρος*); an

First mention of  
Electra.

<sup>1</sup> Frag. 42 (ed. Bergk), preserved by Plut. *De sera Numinis vindicta*, c. 10.

Robert (*Bild u. Lied*, p. 171) thinks that these two verses give only the first part of the dream as imagined by Stesichorus, and that the rest may be inferred from Aeschylus. When the serpent changed into Agamemnon, the offspring of his renewed union with Clytaemnestra was the serpent who, as she dreams in the *Choephoroi*, drew blood in sucking her breast.

It has struck me that the missing link between the Stesichorean and the Aeschylean dream—viz., the renewed conjugal union—may be traced, as a reminiscence, in the language of Sophocles, where Chrysothemis describes her mother's vision (417 f.):—  
λόγος τις αὐτὴν ἔστιν εἰσιδεῖν πατρός | τοῦ σοῦ τε κάμου δευτέραν ὁμιλίαν | ἐλθόντος  
εἰς φῶς.

Xanthus.

etymology which points to a Dorian source (*Ἀλέκτρα*)<sup>1</sup>. Stesichorus, we are told, mentioned Xanthus as a lyric predecessor, and adapted much from him. The *Oresteia* is especially named as a work in which Stesichorus was thus indebted to Xanthus<sup>2</sup>. How far, and in what sense, that statement is true, cannot now be known; but it is at least certain that Xanthus remained wholly obscure, while Stesichorus was widely popular. The introduction of *Electra* may be one of the points in which the Stesichorean *Oresteia* was indebted to Xanthus: and the fact of her figuring in that poem would fully explain her later prominence. Let us suppose, then, that Stesichorus, like Aeschylus, sent *Electra* with Clytaemnestra's offerings to Agamemnon's tomb. Orestes, on his return, would hasten to make his offerings there—as is assumed by all the three Attic dramatists. At the tomb the brother and sister would meet and recognise each other, as they do in Aeschylus. We know that Stesichorus brought in the nurse, whom he called Laodameia<sup>3</sup>. Pindar makes a nurse save Orestes from the hands of Clytaemnestra, but he does not say that she carried him out of Argolis<sup>4</sup>. The Laodameia of Stesichorus may have done likewise—giving Orestes to the trusty Talthybius, who carried him forth, and

<sup>1</sup> Aelian *Var. Hist.* 4. 26 Ξάνθος ὁ ποιητὴς τῶν μελῶν, ἐγένετο γὰρ οὗτος πρεσβύτερος Στησιχόρου τοῦ Ἱμεραίου, λέγει τὴν Ἥλέκτραν τοῦ Ἀγαμέμνονος οὐ τοῦτο ἔχειν τοῦνομα πρῶτον, ἀλλὰ Λαοδίκην. ἐπεὶ γὰρ Ἀγαμέμνων ἀνῆρέθη, τὴν γὰρ Κλυταιμνήστραν ὁ Αἴγισθος ἔγημε καὶ ἐβασίλευσεν, Ἀλέκτρον οὖσαν καὶ καταγῆρῶσαν παρθένον Ἀργεῖοι Ἥλέκτραν ἐκάλεσαν διὰ τὸ ἀμοιρεῖν ἀνδρὸς καὶ μὴ πεπειρᾶσθαι λέκτρον.

<sup>2</sup> Athen. 12. p. 513 A (quoting from Megacleides, who wrote *περὶ Ὀμήρου*, and was, as some think, a peripatetic): καὶ Ξάνθος δ' ὁ μελοποιός, πρεσβύτερος ὢν Στησιχόρου, ὡς καὶ αὐτὸς ὁ Στησίχορος μαρτυρεῖ, ὥς φησιν ὁ Μεγακλείδης, οὐ ταύτην αὐτῷ (Heracles) περιτίθησι τὴν στολήν, ἀλλὰ τὴν Ὀμηρικὴν, πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν ὁ Στησίχορος, ὥσπερ καὶ τὴν Ὀρεστείαν καλουμένην.

The meaning of *παραπεποίηκεν* seems to be 'adapted.' It certainly need not mean 'spoiled in copying,' as Schweighäuser takes it ('dum mutuatus est, mutavit et corrupit').

Robert, *Bild und Lied*, p. 174 f. thinks that Megacleides was the source of Aelian also (see last note), and thus is our sole authority for the existence of this Xanthus. That Stesichorus mentioned some one named Xanthus cannot be doubted; but whether his debt to an earlier lyric poet of that name was such as Megacleides affirms, is (the critic thinks) very questionable. It is certainly strange that, if Xanthus was so important a source to Stesichorus, absolutely nothing should have come down to us concerning him, beyond the two meagre notices above quoted.

<sup>3</sup> Schol. on Aesch. *Cho.* 733.

<sup>4</sup> *Pyth.* 11. 17.



in due time came back with him<sup>1</sup>. After the recognition of Orestes by Electra at the tomb, Stesichorus may have related the vengeance in the manner depicted on the Attic vases above mentioned. We know that Euripides was following Stesichorus in representing Orestes as defending himself against the Erinyes with the bow and arrows given by Apollo<sup>2</sup>. And the fact that the Stesichorean Orestes was pursued by the Erinyes shows that he slew Clytaemnestra as well as Aegisthus.

§ 7. A combination of literary with artistic evidence leads, Summary. then, to the hypothesis that the *Oresteia* of Stesichorus was planned somewhat as follows. Clytaemnestra slew her husband by striking him on the head with an axe. The nurse Laodameia saved the young Orestes, and entrusted him to his father's faithful herald Talthybius, who carried him away,—probably to Phocis<sup>3</sup>. After some years, Clytaemnestra has the alarming dream, and sends Electra (accompanied by the nurse) with gifts to Agamemnon's tomb. Orestes arrives there with Talthybius, and is recognised by his sister. He then enters the house, while Talthybius keeps watch near the doors<sup>4</sup>. Clytaemnestra, hearing the shriek of the dying Aegisthus, rushes to his aid with an axe; a cry from Electra warns Orestes of the peril; but Talthybius has already seized Clytaemnestra; who is presently slain by her son. The Erinyes then appear to Orestes, who defends himself with the bow and arrows given by Apollo<sup>5</sup>.

<sup>1</sup> The relief from Melos has already been noticed, in which Talthybius and Orestes find Electra and the nurse at the tomb (p. xvii). The period indicated by the style of that work is the latter part of the sixth century B.C., when the *Oresteia* of Stesichorus was already well-known; and nothing is more likely than that the artist of the relief was indebted to that source.

<sup>2</sup> Schol. on Eur. *Or.* 268 δὸς τόξα μοι κερουλκά, δῶρα Ἀολλέου.

<sup>3</sup> The influence of Delphi on the poem of Stesichorus appears in the fact that Apollo provides Orestes with the means of defence against the Erinyes; and it is therefore not unlikely that the refuge of Orestes was with Strophius at Crisa. Whether Stesichorus brought in Pylades, there is nothing to show.

<sup>4</sup> As the Paedagogus does in Sophocles (*El.* 1331 f.).

<sup>5</sup> There is no clue to the manner in which Stesichorus managed the sequel. He may have followed the local Peloponnesian legend, which assigned a refuge to Orestes at the Arcadian town of Orestheion (Thuc. 5. 64) in Parrhasia, the primitive home of the Orestes-myth. Robert (*Bild und Lied*, p. 181, n. 30) finds a possible trace of this in Eur. *Or.* 1643 ff.

Influence  
of Stesi-  
chorus  
on the  
dramatists.

If this hypothesis be even approximately correct,—and I, at least, am persuaded that it is so,—the result is of considerable interest, not merely in relation to Stesichorus, but also in its bearing on the Attic dramatists. It would appear that Aeschylus followed the general outlines of Stesichorus pretty closely; while Sophocles, who did not do so, has retained at least one Stesichorean trait, the part of the old man. Aeschylus did not need him, since *his* Clytaemnestra herself sent Orestes to Strophius; on the other hand, he retains the part of the nurse, which for Sophocles was superfluous. But even if the hypothesis be rejected, there remains that fragment of the Stesichorean poem which describes Clytaemnestra's dream. This proves that Stesichorus conceived her in a manner which was much nearer to the Aeschylean than to the Homeric. And this change—whether first made by him or not—was connected with another of still larger scope. Stesichorus related in the *Oresteia* that Tyndareus had incurred the anger of Aphroditè, who doomed his daughters, Helen and Clytaemnestra, to evil careers<sup>1</sup>. Here is the tendency—wholly absent from the *Iliad*—to bring crimes into the house of Pelops. The Dorian conquerors of Peloponnesus envied the renown which the old local lore, worked up by Ionian art in the *Iliad*, had shed around their Achæan predecessors, the ancient masters of Mycenæ and Sparta. Under Dorian influences, the story of the Pelopidae was interwoven with those dark threads which appear in Attic Tragedy, while brighter traits were given to the legends of Heracles and the Heracleidae.

Pindar.

§ 8. Between Stesichorus and Aeschylus, the only poet who illustrates the story of Orestes is Pindar. In the eleventh Pythian ode (478 B.C.), he describes a victory in the Pythian games as won 'in the rich corn-lands of Pylades, host of Laconian Orestes; whom, when his sire was murdered, the nurse Arsinoè rescued from the violent hands of Clytaemnestra and from her deadly guile.' That 'pitiless woman' slew Aga-

<sup>1</sup> Frag. 35. It was from Hesiod that Stesichorus derived this story. It is probable that the *Κατάλογος* of Hesiod contained references to the crimes in the house of Pelops: see Robert, *Bild u. Lied*, p. 189.

memnon and Cassandra. What, asks Pindar, was her motive? Was it 'the slaying of Iphigeneia at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood<sup>1</sup>.'

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides<sup>2</sup>, that Amyclae in Lacedaemon was the place where Agamemnon was slain<sup>3</sup>. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the *Nostoi* (circ. 750 B.C.), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it<sup>4</sup>. (3) Clytaem-

<sup>1</sup> Pind. *Pyth.* II. 15—37.

<sup>2</sup> Schol. on Eur. *Or.* 46.

<sup>3</sup> *Pyth.* II. 31 θάνεν μὲν αὐτὸς ἥρως Ἀτρεΐδης | ἱκὼν χρόνῳ κλυταῖς ἐν Ἀμύκλαις. Pausanias (3. 19. 5) saw at Amyclae memorials of Agamemnon, Clytaemnestra and Cassandra.

The dominant influence of Sparta on the early development of the Dorian Choral Lyric may possibly help to explain how, in the lyric age, the local tradition of Lacedaemon could prevail over the Homeric version on a point of such importance. It is certainly a curious illustration of Dorian influence in modifying the Achæan legends of the Peloponnesus—though, in this case, the influence was not permanent, as it was in blackening the family history of the Pelopidae.

<sup>4</sup> In his brilliant and suggestive Introduction to the *Choephoroi*, Mr Verrall holds (p. xix, note 1) that Pindar gives no countenance to the legend followed by Euripides, that Pylades was the son of Strophius. Pindar, he thinks, suggests no connection between them. "The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on 'the foot (spur) of Parnassus,' that is to say at Crisa."

Is this so? Pindar first designates the Pythian festival by the words ἀγῶν... Κίρρας (*Pyth.* II. 12), and presently adds that the victory of which he sings was won ἐν ἀφνεαῖς ἀρούραισι Πυλάδα (*ib.* 15). In *Pyth.* 10. 15 f. the Pythian festival is similarly designated as βαθυλείμων ὑπὸ Κίρρας ἀγῶν | πέτραι: where Κίρρας...πέτραι is clearly equivalent to the Κρῖσαιον λόφος of *Pyth.* 5. 35, and the Κρῖσαιαίς ἐν πρυχαῖς of *Pyth.* 6. 18. It is the spur of Parnassus under which Crisa was situated: there was no such πέτρα or λόφος near the site of Cirrha on the gulf. And, by adding βαθυλείμων, Pindar interprets this large sense of Κίρρας. In his time the town of Cirrha no longer existed (see n. on Soph. *El.* 180). The plain in which the Pythian games were held extended from the site of Cirrha on the south to that of Crisa (the seat of Strophius) on the north. It was called 'Cirrhaean' as well as 'Crisæan.' Hence the festival could be called 'the contest of Cirrha,' and its scene could also be identified with 'the cornlands of Pylades.'

Was Euripides (in *I. T.* 917 f.) the first poet, as Mr Verrall suggests, who made Strophius a brother-in-law, and Pylades a nephew, of Agamemnon? It seems hardly

nestra, not Aegisthus, is in the foreground ; and the speculations as to her *motive* reminds us that the myth had now grown into a shape which was ready for dramatic handling. Twenty years after this ode was written, Aeschylus produced his *Oresteia*.

Aeschy-  
lus.

§ 9. A poet imbued with the ideas of Aeschylus could never have accepted the view presented in the *Odyssey*, that the vengeance of Orestes was a simply righteous retribution, by which the troubles of the house were closed. To the mind of Aeschylus the version which Stesichorus had followed would naturally commend itself: Orestes, the slayer of a mother, could be saved from the Erinyes only by divine aid. And the trilogy, the distinctively Aeschylean form of work, was a framework perfectly suited to such a conception. Clytaemnestra's crime is the subject of the *Agamemnon*; the vengeance of Orestes fills the *Choephori*; and the judgment upon him is given in the *Eumenides*.

The *Agamemnon* is pervaded from first to last by the thought of the hereditary curse upon the house: Clytaemnestra, indeed, identifies herself with this 'ancient, bitter Alastor'; and the Argive Elders recognise that this dread power, though it does not excuse her, has presumably helped her<sup>1</sup>. She is the principal agent in the crime. Her dominant motive is not love of her paramour, but hatred of the husband who slew Iphigeneia<sup>2</sup>. Aegisthus is a dastard, 'the wolf mated with the lioness'<sup>3</sup>; at the close he blusters, and threatens the Elders, while the strong woman treats them with a cold scorn. The shadow of the vengeance is cast before. Cassandra predicts the return of the exiled heir; 'for the gods have sworn a great oath'<sup>4</sup>. And the Chorus reply to the menaces of Aegisthus by reminding him that Orestes lives<sup>5</sup>.

probable. Anaxibia, daughter of Pleisthenes by Aëropè, and sister of Agamemnon, was mentioned by Hesiod (Tzetzes, *Exeg. in Iliad.*, p. 68, 20); and as her only mythological function was to be the wife of Strophius and the mother of Pylades, it may be supposed that Hesiod knew those relationships. As we have seen, the association of Pylades with Orestes dates at least from the *Nostoi* (circ. 750 B.C.).

<sup>1</sup> *Agam.* 1500—1508.

<sup>2</sup> *ib.* 1415 ff.: 1431—1447: 1526: 1555.

<sup>3</sup> *ib.* 1258.

<sup>4</sup> *ib.* 1280 ff.

<sup>5</sup> *ib.* 1646, 1667.



The *Choephoroi* begins with a scene at Agamemnon's grave, near the palace<sup>1</sup>. Orestes, who has just arrived from Phocis, enters with Pylades, and lays a lock of his own hair on the tomb. A train of women, dressed in mourning, approaches. These are fifteen Trojan captives, now domestics of the palace, who form the Chorus. They escort Electra. Orestes thinks that he recognises his sister, and draws aside, with Pylades, to observe the procession.

Analysis  
of the  
*Choephoroi*.  
I. Pro-  
logue :  
1—21.

The Chorus chant the parodos, and we learn that they have come with libations to the tomb. 'The impious woman' has been alarmed by a dream; and the sooth-sayers declare that the dead king is wroth. But such offerings, the Chorus add, cannot atone for her deed. Agamemnon inspired reverence by his majesty; the usurpers rule by fear alone. How long will justice tarry?

Parodos :  
22—83.

Electra asks the Chorus what prayer she is to utter in pouring the libations<sup>2</sup>. Can she ask the dead to receive these gifts from the murderess? Or shall she present them in silence? Guided by the counsel of her attendants, she prays to Hermes, and to her father's spirit,—with a special petition that Orestes may return.

II. First  
episode :  
84—584.

In pouring the drink-offerings on the tomb, she finds the lock of hair, and turns in excitement to the Chorus. It resembles her own, and she surmises that it is the hair of Orestes,—not brought by him, of course, but sent. Presently she notices foot-marks, which have a resemblance to her own. Orestes now steps forward, and, after a short dialogue, reveals himself. She at first fears an imposture, but is convinced by his appeal to the signs which she had already seen, and also to a third,—a piece of work embroidered by her own hand.

<sup>1</sup> Mycenae is not named by Aeschylus, but is not excluded by his mention of 'Argos' (*Ag.* 24, etc.), where it may mean the land, as in *Soph. El.* 4 (n.). See on this point W. G. Clark, *Peloponnesus*, pp. 70 ff. (1858).

<sup>2</sup> Electra enters with the Chorus at v. 22, but it is not till v. 84 that she speaks. Aeschylus knew the dramatic effectiveness of such silence. In the *Persae*, when the Messenger first announces the disaster at Salamis, he is interrupted by the Chorus, but Atossa is mute till v. 290 (σιγῶ πάλαι). In the *Prometheus Vinc-tus* it is only at v. 88 that the sufferer's voice is heard. Cassandra is long dumb before Clytaemnestra (*Ag.* 1035—1071). The Aristophanic Euripides criticises this device, but the god Dionysus reproves him :—ἐγὼ δ' ἔχαϊρον τῇ σιωπῇ (*Ran.* 911 ff.).



She welcomes him as 'the hope awaited with tears, the heir and the deliverer'<sup>1</sup>; to her, at once father, mother, sister<sup>2</sup>, and brother. Orestes responds with a prayer to Zeus for Electra and himself. He then declares the oracle of Apollo, commanding him, under terrible penalties, to avenge his father. 'Must not such oracles be trusted? In any case, the deed must be done'<sup>3</sup>.

Kommos :  
306—478.

Then comes one of the most characteristic and magnificent passages of the play,—a prolonged lyric chant or dirge (*kommos*), in which the Chorus, Orestes, and Electra take part by turns. It is a solemn litany, addressed to the divine powers who are to aid the vengeance, and to the spirit of the dead.

After the lyric chant, Orestes and Electra continue in iambic verse the same strain of supplication. Then Orestes asks why his mother had sent gifts to the tomb? She dreamed—the Chorus reply—that she gave birth to a serpent, and was suckling it, when it drew blood from her breast. Orestes accepts the omen: the part of the serpent shall be his own.

He announces his plan. Electra is to enter the house. He and Pylades will arrive at the outer gate<sup>4</sup>, wearing the garb of travellers, and imitating the Phocian accent<sup>5</sup>. Electra now goes within, while Orestes and Pylades withdraw to prepare for their enterprise.

First stasimon :  
585—652.

The Chorus, left alone, comment on the power of passion over women; Althaea wrought the death of Meleager, and Scylla, of Nisus; the Lemnian women slew their lords. And this house, too, has known such a deed. But now 'the anvil of Justice is firmly set, and Fate is forging the sword.'

Here ends the first of the three main chapters or 'acts' into which the drama falls.

III.  
Second  
episode :  
653—718.

Orestes and Pylades are courteously received by Clytemnestra. He describes himself as a Phocian from Daulis. With his companion, he was on his way to Argos, when a Phocian

<sup>1</sup> *Cho.* 236 δακρυτὸς ἐλπίς σπέρματος σωτηρίου.

<sup>2</sup> In the *Chœphori* no living sister of Electra is mentioned.

<sup>3</sup> *Cho.* 297 f. τοιοῖσδε χρησμοῖς ἄρα χρὴ πεποιθέναι; | κεί μὴ πέποιθα, τοῦργον ἔστ' ἐργαστέον.

<sup>4</sup> *Cho.* 561 ἐρκελούς πύλας, as distinguished from those of the women's apartments mentioned in 878 (γυναικελούς πύλας).

<sup>5</sup> *Cho.* 563 ἀμφω δὲ φωνὴν ἥσομεν Παρνησίδα, | γλώσσης αὐτὴν Φωκίδος μιμουμένω.

named Strophius—a stranger—asked him to carry the news that Orestes was dead, in case the youth's friends should wish to fetch the ashes home.—Clytaemnestra speaks, or rather declaims, as the afflicted mother, and then has the two visitors ushered into the guest-chambers, saying that she will break the sad news to 'the master of the house.'

A short choral ode follows. It is time that deceiving Persuasion should help the avenger, and that Hermes of the shades should be his guide. Choral  
song :  
719—733.

An old slave-woman, who had been the nurse of Orestes, then comes forth, having been sent by Clytaemnestra to summon Aegisthus. She mourns for Orestes,—recalling, with quaint pathos, all the trouble that the child had given her.—It seems that the queen has ordered Aegisthus to come *with armed attendants*<sup>1</sup>. The Chorus prevail on the nurse not to give this part of the message, but to summon Aegisthus alone. At the same time they give her a hint that Orestes still lives, and that all may yet be well. IV. Third  
episode :  
734—782.

In the second stasimon the Chorus invoke Zeus, Apollo and Hermes. Next, apostrophising Orestes as though he were present, they exhort him to answer his mother's cry, 'my son,' with the name of 'father,' and to bear a heart like that of Perseus when he slew the Gorgon Medusa<sup>2</sup>. Second  
stasimon :  
783—837.

Aegisthus enters. The report that Orestes is dead seems to him doubtful. Women are credulous. He must see the messenger, who will not impose on *him*. And so he enters the house. V. Fourth  
episode :  
838—854.

A moment of suspense is marked by the short third stasimon. Now is the struggle that must bring ruin or freedom. May Orestes succeed ! Third  
stasimon :  
855—868.

The shriek of the dying Aegisthus is heard within. A slave runs out, crying that his master is slain ; and, knocking at the door of the women's apartments, summons Clytaemnestra. She knows that she is lost ; but her spirit never quails ; she calls for a battle-axe—'let us see if we are to conquer or to fall.' But, before she can obtain a weapon, Orestes comes forth :—  
'Tis for thee that I am looking ;—with *him*, 'tis well enough.' VI. Fifth  
episode :  
875—934.

<sup>1</sup> *Cho.* 769 ἀ-γειν κελεύει δορυφόρους ὁπάοντας.

<sup>2</sup> *Cho.* 827 ff.

She appeals to her son by the breasts that suckled him. For one instant he falters, and asks Pylades what to do. Pylades (who speaks only here) briefly reminds him of Apollo's command, and adds; 'better the enmity of all men than of heaven.' Orestes wavers no more. In vain Clytaemnestra pleads that Fate shares the blame for her deeds; in vain she speaks of Agamemnon's sins, and threatens her son with the avengers of a mother. How, he retorts, can he escape a father's, if he spare her? She cries that her dream has come true; this is the serpent that she suckled. He drives her into the house, to slay her where Aegisthus fell<sup>1</sup>.

The Chorus exult in the retribution and the deliverance. Here ends the second 'act' of the play.

Then the spectators are shown the corpses of Clytaemnestra and Agamemnon, with Orestes standing beside them. He is prepared to seek the protection of Apollo, and bears in his hand the emblem of supplication, an olive-bough twined with wool<sup>2</sup>. He denounces the crime of the murderers who have been slain, and displays the robe which Clytaemnestra cast over Agamemnon, 'like a net,' when she slew him in the bath. Let the Sun-god behold it, that he may bear witness for the avenger in the day of trial. But, as he proceeds, a strange vehemence and a strange anguish begin to trouble his speech; 'woe is me for my deeds, and for my doom, and for all our house; woe is me for my victory—and my defilement<sup>3</sup>.' He is going mad, and in terrible words he says that he knows it; he feels like a driver whose horses are running away. But, before his mind fails, he will protest that his deed was just, and was commanded by Apollo...Now he cries out that he sees forms clad in dusky robes, with snaky locks,—the avengers of his mother. 'Ye cannot see them,' he exclaims to the Chorus, 'but I see them... They drive me forth':—and so he rushes from the scene. The Chorus pray that Apollo may protect him. 'What shall be the

Fourth  
stasimon:  
935—972.  
VII.  
Exodos:  
973—  
1076.

<sup>1</sup> *Cho.* 904 *ἔπου, πρὸς αὐτὸν τόνδε σὲ σφάξαι θέλω.* The short dialogue follows, and v. 930 marks the moment when she is slain: *ἔκaves ὃν οὐ χρῆν, καὶ τὸ μὴ χρεῶν πάθε.*

<sup>2</sup> *ib.* 1035 *ξὺν τῷδε θαλλῷ καὶ στέφει.*

<sup>3</sup> *ib.* 1016 f. *ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἄζηλα νίκης τῇσδ' ἔχων μιάσματα.*

consummation? Whither shall the fury of disaster go, ere it finish its course, and be laid to rest?’

§ 10. The leading characteristic of the *Choephoroi* is the tremendous importance of those invisible and supernatural allies who assist the vengeance. Zeus, Apollo, Hermes, Hades, the spirit of Agamemnon, are felt throughout as if they were present with the human agents. This is the significance of the prolonged scene at the tomb, which forms more than one half of the play. It is not properly a suspension of action, but rather a dramatic prelude, emphasising the greatness of the issues involved in the action to come. It brings out the heinousness of the crime which calls for retribution, the appalling nature of the divine mandate to Orestes, and the supreme need of arousing and marshalling those superhuman forces which alone can secure the victory. The human strategy, as subsequently developed, is not especially skilful. The story told to Clytaemnestra by the pretended Phocian, who mentions the death of Orestes as a bare fact casually learned from a stranger, was not well fitted to find ready credence with the astute woman whose fears had just been quickened, as the conspirators knew, by a warning dream,—even if they assumed that she had missed the meaning which her dream at once conveyed to Orestes. And that Clytaemnestra did, in fact, suspect the ‘Phocian’s’ story appears from her wish that Aegisthus should bring his body-guards. But then again the old nurse of Orestes was hardly the safest person to whom a message of such critical moment could be entrusted. The gods indeed justify the maxim of Pylades; they are the worst enemies of the guilty.

From the moment when the two ‘Phocians’ enter the house, the swiftness of the concentrated action is unchecked, save by that brief pause in which the tragic interest culminates,—the dialogue between Clytaemnestra and her son. She holds the same place in the retribution which she held in the crime. Her death is the climax; it is by her Erinyes that Orestes is driven forth to seek refuge with Apollo. The fate of Aegisthus is a subordinate incident<sup>1</sup>. Though Clytaemnestra’s longest

<sup>1</sup> In *Cho.* 989 f. Orestes says:—*Αιγίσθου γὰρ οὐ λέγω μύρον· | ἔχει γὰρ αἰσχυντῆρος, ὥς νόμος, δίκην.*



speech is limited to twelve lines, and her whole part to forty-six, Aeschylus has been marvellously successful in continuing that sense of horror, hard to describe or to define, which she produces in the *Agamemnon*. When she welcomes the strangers, there is in her language a ghastly reminiscence of another welcome which she had given beneath that roof; they will find, she tells them, 'warm baths, a couch to give rest from toil, and the presence of just eyes'; this is a house in which travellers arriving from a long journey find—'what is fitting<sup>1</sup>.'

Orestes.

The attitude of the Aeschylean Orestes is illustrated by the nature of the command which he obeys. In the play of Sophocles the oracle briefly directs that he shall take the just vengeance without the aid of an armed force. But in the *Choephoroi* he speaks of reiterated admonitions from the god, full of explicit threats as to the penalties which await him if he *refuses* to act. Spectral terrors shall haunt him in the night; leprous ulcers shall rise upon his flesh; his whole body shall be shrivelled and blasted with torturing disease; he shall be an outcast, under a ban cutting him off from human fellowship and from the altars of the gods. Oracles of such a tenor plainly intimate that the task prescribed was one from which even a brave man might recoil. Apollo's purpose is to make Orestes feel that disobedience is the greater of two evils. It is dreadful to shed a mother's blood, but worse to leave a father unavenged. In the *Choephoroi* Orestes is indeed resolute; not, however, because the duty before him is simple, but because the god's messages have braced him to perform it. Once—at the moment when a mother's claim to pity is presented in the most pathetic form—he does hesitate;—*Πυλάδην, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν*<sup>2</sup>; But Pylades reminds him of the god's word. It will presently be seen how marked is the contrast here between Aeschylus and Sophocles.

Electra.

The Electra of Aeschylus appears to have no sister living. She performs the errand which Sophocles assigns to Chrysothemis, by carrying her mother's gifts to the tomb; she could not refuse, for she is virtually a slave<sup>3</sup>. Turning to the real

<sup>1</sup> *Cho.* 668—671: 710 f.

<sup>2</sup> *Cho.* 899.

<sup>3</sup> *Cho.* 135 ἀντιδουλος.



slaves, her companions, she appeals to the common hatred which unites them<sup>1</sup>, and asks what prayer she is to make. The Sophoclean Electra would hardly have sought advice on that point; yet the question is in place here, since her action, if contrary to the queen's orders, might compromise her unhappy escort. The heroic fortitude and bold initiative of the Sophoclean Electra are qualities which Aeschylus, with his different plan, has not desired to portray; but he has done full justice to her steadfast and affectionate loyalty. And with regard to the actual mechanism of the plot, she is, in one sense, even more important with Aeschylus than with Sophocles. It rests with her alone to decide whether the young stranger is her brother, and, if she is convinced, to aid his plan within the house. The latter service is assigned by Sophocles to the old man, who could also have established the identity of Orestes, if there had been need. When the 'recognition' has been effected, and the prayers at the tomb are over, the Aeschylean Electra can be dismissed from the scene. Orestes directs her to go in, and watch events in the house. She does not speak after verse 509, and is not seen after verse 584; that is, she appears only in the first of the three 'acts' into which the play may be divided.

The part of Aegisthus is notably brief, even allowing for the indifference with which his fate is treated. He merely passes across the scene; fourteen verses are all that he has to speak. The part of the Nurse is a masterpiece in its kind. And we note the happy inspiration by which Pylades is made to break silence once—at the supreme moment—as the voice of Apollo.

Nearly a third of the play is lyric. The Chorus have their share in the action; at the outset they are the counsellors of Electra; they persuade the Nurse to help the plan; and they send Aegisthus forward to his doom. But their function is, above all, to interpret the sense of reliance upon divine aid. 'Justice may delay, but it will come,' is the burden of the choral song; 'the sinner shall suffer' (*δράσαντι παθεῖν*); 'even now, Destiny is preparing the sword.' And when, at the close, a dark cloud gathers over Orestes, it is with unwavering faith that

<sup>1</sup> *Cho.* 101 κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.

the Chorus commend him to Apollo, though no human eye can pierce the gloom which rests upon the future.

The title  
'*Choephori*.'

No one of the three Greek plays on this subject takes its name from Orestes, though his deed forms the central interest. Aeschylus calls his play the *Choephori*, because that title suggests the claim of the murdered father—as *Eumenides* expresses that of the mother slain by a son—and therefore suits the link in the trilogy. On the other hand, if the story was to be treated in a single play, the *antecedents* of the vengeance became especially important. Electra, the daughter who, remaining at home, had been faithful to her father's memory throughout the interval between the flight and the return of Orestes, was the character best fitted to supply the needful background. Thus far, Sophocles and Euripides had the same motive for describing their subject by her name.

The  
*Electra* of  
Sophocles.

§ 11. In the case of Sophocles there was a further reason. He reverts to the epic view that the deed of Orestes is simply laudable, and therefore final. It suited this aim to concentrate the sympathies of the spectators against Clytaemnestra as well as Aegisthus. And nothing could be more effective for that purpose than to show how their long oppression had failed to break down the heroic constancy of Electra. We will now trace the plot of Sophocles.

Analysis of  
the play.  
I. Pro-  
logue:  
1—120.

The scene is laid before the palace of the Pelopidae at Mycenae. Three persons enter,—on the left of the spectator, for they are travellers from a distant place. These are, Orestes, who is about twenty years of age; his Phocian friend Pylades (son of Strophius, king of Crisa near Delphi—from whose home they come); and an old man, a faithful retainer of Agamemnon, who had been the paedagogus of Orestes, and had secretly carried him, as a child, away from Mycenae to Crisa, at the time when Agamemnon was slain.

The old man points out to Orestes the chief features in the landscape before them, and then exhorts the two youths to concert their plan of action without delay; already it is the hour of dawn, and the morning-song of the birds is beginning.

Orestes, in reply, states the purport of the oracle given to

him at Delphi. Apollo commanded him to 'snatch his righteous vengeance by stealth,' without the aid of an armed force. He then sets forth his plan. The old man is to enter the palace in the guise of a messenger sent by Phanoteus, a Phocian prince friendly to Clytaemnestra and Aegisthus. He is to announce that Orestes has been killed in a chariot-race at the Pythian games. Meanwhile Orestes and Pylades will make offerings at the tomb of Agamemnon near the palace. They will then present themselves in the house, bearing a funeral urn. They, like the old man, will pretend to be Phocians, who have brought the ashes of Orestes to Mycenae.

A female voice of lament is now heard in the house (v. 77). Orestes asks if it can be Electra's, and proposes to wait and listen; but the old man dissuades him. All three now leave the scene (v. 85).

Electra comes out of the house; she is alone, for the Chorus have not yet appeared. Greeting the 'pure sunlight and the air,' to which her sorrow has so often been uttered at dawn, she speaks of the grief which ceases not, day or night, for her father, whom the wicked pair struck down, 'as woodmen fell an oak.' She invokes the Powers of the nether world to avenge him,—and to send her brother; for her own strength is well-nigh spent.

The Chorus, composed of fifteen Mycenaean women, had entered as Electra's lament was closing. They sympathise with her; and they do not conceal their abhorrence of the deed which she mourns. But they remind her that grief cannot restore the dead to life: they urge her to be calm, trusting in the gods, and hoping for the return of Orestes. She must not aggravate her lot by waging a fruitless strife with the rulers.

Electra replies that to abandon her grief would be disloyalty. If her father is not to be avenged, there will be an end to reverence for gods or men.

The Chorus say that they spoke only for her good; she knows best, and she shall be their guide. Electra then justifies her conduct by describing what she has to see and suffer daily in the house;—Aegisthus in her father's place; her mother living with Aegisthus, and keeping the death-day of Agamem-

(*θρηνησ ἀπὸ  
σκηνῆς :*  
86—120.)

Parodos:  
121—250.

II. First  
episode:  
251—471.

non as a festival. Hardship and insult are her own portion continually. The Chorus cautiously inquire if Aegisthus is at home; and, on learning that he is absent in the country, ask Electra whether she thinks that Orestes will return. 'He promises,' she answers, 'but does not keep his promise.' 'Courage,' they reply: 'he is too noble to fail his friends.'

At this moment Chrysothemis approaches, bearing funeral offerings. She begins by sharply chiding her sister for this 'vain indulgence of idle wrath,'—in public, too, at the palace-gates. But she admits that she herself feels anger against the tyrants; were she strong enough, she would let them know it. Electra has right upon her side: only, if one is to live in freedom, one must yield to the stronger.

Electra tells her that the choice is between loyalty to the dead and worldly prudence. 'Canst thou, the daughter of Agamemnon, wish to be only the daughter of Clytaemnestra?' The Chorus timidly deprecate a quarrel. Chrysothemis says that she is used to Electra's vehemence. She would not have spoken, but that she had to convey a warning. As soon as Aegisthus returns, Electra is to be imprisoned in a dungeon, at a distance from Mycenae—unless she becomes more docile. Electra declares that she would welcome such a doom;—'that I may escape,' she says, 'far from *you*,'—thus identifying her sister with the oppressors.

Chrysothemis, finding her counsels repelled, is about to proceed on her errand, when Electra asks her whither she is taking those offerings. 'Our mother sends me,' is the answer, 'with libations to our father's grave.' It then appears that Clytaemnestra has been terrified by a dream. Agamemnon returned to life; he planted his sceptre at the hearth; a branch blossomed from it, and overshadowed the land.

Electra feels a sudden joy. This dream, she believes, has been sent by the gods below, and by the spirit of the dead. 'Dear sister,' she cries, 'cast those impious offerings away; take, instead of them, such gifts as *we* can give,—and pray at the tomb that our father's spirit may come to help us, and that Orestes may live to conquer.'

Chrysothemis is touched and subdued. She agrees to



do as her sister bids; only Electra and the Chorus must keep the secret; she dreads her mother's anger.

The Chorus, encouraged by Clytaemnestra's dream, predict the vengeance. Agamemnon's spirit is not forgetful. The Erinyes, now lurking in ambush, will come. The curse upon the house of Pelops claims yet more victims.

Clytaemnestra enters, followed by a handmaid bearing offerings of various fruits for Apollo Lykeios, whose altar stands in front of the house. 'At large once more, it seems!' is her greeting to Electra;—'since Aegisthus is not here to restrain thee.' She defends her murder of Agamemnon. 'Justice slew him, and not I alone.' Had he not slain her daughter, Iphigeneia, in the cause of his brother Menelaüs?

Electra replies that her father acted therein under constraint from the goddess Artemis; but that, even if he had been a free agent, Clytaemnestra's plea would not avail. Then, passing from argument to reproach and defiance, Electra avows her wish that Orestes might come as an avenger; though she also shows the anguish which she feels at the attitude towards a mother which is forced upon her.

An angry dialogue ends by Clytaemnestra enjoining silence, in order that she may make her offerings to Apollo. She prays that the god will rule the issues of the vision for her good, and for the discomfiture of her foes. Other wishes, too, she has, but will not utter them; the god can divine them...

Here the Paedagogus enters, disguised as a Phocian messenger from Phanoteus. He relates how the young Orestes, after wonderful feats at the Pythian games, was killed in the chariot-race. Other Phocians are on their way to Mycenae with his ashes.

Clytaemnestra hears the news with feelings in which joy is crossed by at least a touch of natural grief; but the joy quickly prevails, and she openly recognises that the news is good. At last she will be safe from Orestes—and from Electra, who has been even a worse foe.

Electra invokes Nemesis to avenge her brother; while Clytaemnestra cruelly taunts her, and then conducts the Phocian messenger into the house.

First  
stasimon:  
472—515.

III.  
Second  
episode:  
516—  
1057.  
(1) 1st  
scene:  
516—659.

(2) 2nd  
scene:  
660—803.

(3) 3rd  
scene :  
804—870.

Left alone with the Chorus, Electra gives free vent to her anguish and despair. She will enter that house no more, but cast herself down at the gates, and await death—which cannot come too soon.

Kommos :  
823—870.

In the lyric dialogue which follows, the women of Mycenæ gently endeavour to suggest comfort. Was not the seer Amphiaraus betrayed to death by a false wife? And is not his spirit now great beneath the earth? Alas, Electra answers, there was a son to avenge him, and to slay the murderess; but Agamemnon can have no such avenger. Orestes has perished, in a foreign land, without receiving the last offices of sisterly love.

(4) 4th  
scene :  
871—  
1057.

Chrysothemis enters hurriedly, in a flutter of joyful excitement. On reaching the tomb, with her sister's gifts and her own, she found that unknown hands had just been honouring it. Libations of milk had been poured there; the mound was wreathed with flowers; and on the edge of it lay a lock of hair. These gifts can be from no one but Orestes!

With pitying sorrow, Electra breaks to her the news which has come from Phocis. Probably the gifts at the tomb were brought by some one in memory of the dead youth. And now, as the delusive hope vanishes from her sister's mind, Electra seeks to replace it by a heroic resolve. Will Chrysothemis aid her in the purpose which she has formed—to slay the two murderers with her own hand? Electra reminds her of the joyless lot which otherwise awaits both Chrysothemis and herself; and pictures the noble renown which such a deed would achieve.

To Chrysothemis this is sheer madness. She foresees only certain failure and a terrible death. In vain she seeks to dissuade Electra, who declares that she will make the attempt unaided. With a parting word of compassionate warning, Chrysothemis enters the house. Electra remains outside.

Second  
stasimon :  
1058—  
1097.

The Chorus lament the weaker sister's failure in that natural piety which the very birds of the air teach us. A sorrowful message for Agamemnon in the shades will be this quarrel between his daughters. How noble is Electra,—all alone, yet unshaken, in her loyalty! May she yet win the reward which she has deserved!

Orestes enters, with Pylades, followed by two attendants, one of whom carries the funeral urn (v. 1123). He asks for the house of Aegisthus, and, on learning that he has reached it, requests that their arrival may be announced. The Chorus suggest that Electra should do this. A dialogue ensues between Electra and the disguised Orestes. She learns that the strangers come from Strophius, king of Crisa, with her brother's ashes; and she is allowed to take the urn into her hands<sup>1</sup>. She then utters a most touching lament, recalling the memories of her brother's childhood,—the close affection which bound them to each other,—her care for him, and her bright hopes, which have thus ended. 'Therefore take me to this thy home, me, who am as nothing, to thy nothingness... When thou wast on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave.'

IV. Third episode: 1098—1383.  
(i) The recognition: 1098—1287.

The disguised Orestes finds it hard to restrain himself. In the dialogue which follows, he gradually prepares her mind for the discovery,—leading her through surprise, conjecture, and hope, to conviction. The scene is one of exquisite art and beauty (vv. 1176—1226).

In lyrics, Electra now utters her joy,—which reaches the height, when Orestes tells her that he has been sent by Apollo. He endeavours to check her transports (though he is loth to do so), lest she should be overheard.

μέλος ἀπὸ σκηνῆς: 1232—1287.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

The plan of action: 1288—1383.

<sup>1</sup> This was the scene in which the famous actor Polus, when playing the part of Electra, used an urn which contained the ashes of a son whom he had recently lost (Aulus Gellius 7. 5). See *O. T.*, *Intro.*, p. xxxi (3rd ed.).

Third  
stasimon:  
1384—  
1397.

The Chorus, now alone, sing a short ode. The Erinyes have passed beneath the roof; the Avenger is being led by Hermes, in secrecy, to his goal.

V.  
Exodos:  
1398—  
1510.  
Kommos:  
1398—  
1441.

Electra rushes forth to tell the Chorus that Orestes and Pylades are about to do the deed. Clytaemnestra is dressing the funeral urn for burial, while the two youths stand beside her. In another moment her dying shrieks are heard. Orestes, with Pylades, then comes out; and, in answer to his sister's question, says: '*All is well in the house, if Apollo's oracle spake well.*'

Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened; a corpse, hidden by a veil, lies on a bier; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaemnestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length: though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain. The Chorus rejoice that the house of Atreus has at last found peace.

General  
com-  
parison  
with the  
*Choephori*.

§ 12. When this play is compared with the *Choephori*, the first difference which appears is broader than any that could arise from divergent views of the particular story. It concerns the whole stamp of the drama, and illustrates the difference, in bent of genius, between the two poets. Aeschylus exhibits in grand outline the working of an eternal law, full of mystery and terror. Justice, Destiny, the Erinyes, are the paramount agencies. The human agents are drawn, indeed, with a master's hand, but by a few powerful strokes rather than with subtle touches or fine shading. Nor is much care shown for probability in minor details of the plot. With Sophocles the interest depends primarily on the portraiture of human character. The opportunities for this are contrived by a series of ingenious situations,



fruitful in contrasts and dramatic effects. We have seen that the Greek art of the sixth century B.C. knew a version of this legend in which Talthybius, the herald of Agamemnon, saved the young Orestes from murder,—receiving him, doubtless, from the hands of the nurse—and in due time conducted the heir home again ; a version which Stesichorus had probably popularised. It suited Aeschylus to leave out Talthybius, while keeping the part of the nurse. Sophocles revives the old herald in the person of the trusty Paedagogus, who received the child, not from a nurse, but from Electra herself, and carried him to Crisa. This change is a source of large advantage to the plot. It is a weak point in the *Choephoroi* that the story told by Orestes was not likely to impose upon Clytaemnestra, and does not, in fact, disarm her suspicion. The Sophoclean stratagem is of a different order. When the old man, as an envoy from Phanoteus, gives Clytaemnestra his circumstantial account of her son's death, he plays his part to perfection. He evinces some natural feeling for the tragic death of a brilliant youth, but at the same time shows that he is disappointed when the queen hesitates whether to rejoice or to mourn. 'Then it seems that I have come in vain,' he says, half aggrieved ; and she hastens to re-assure him. A little later the two 'Phocians' arrive with the urn, as envoys from Strophius, the old ally of Agamemnon. This device of two independent missions, each from an appropriate quarter, was really fitted to win belief. It also provides a keen interest for the spectator, who is in the secret. The Aeschylean Electra is from the outset the accomplice of the avengers. But here she is herself deceived by them. And from the belief that her brother is dead springs the resolve which shows her spirit at the highest—to execute the vengeance without aid. In the *Choephoroi*, again, Electra is still trembling between hope and doubt, when Orestes steps forward, and almost at once reveals himself. Here, she is convinced that his ashes are in the urn which the young Phocian permits her to handle ; the irresistible pathos of her lament over it compels him to shorten her probation ; and then comes the dialogue, so characteristic of Sophocles, which gently leads up to the recognition.

Like the poet of the *Odyssey*, Sophocles regards the venge-

ance as a deed of unalloyed merit, which brings the troubles of the house to an end. Clytaemnestra's part is much larger than in the *Choephoroi*; but it is the death of Aegisthus which forms the climax. Sophocles reverses the Aeschylean plan. Here it is Clytaemnestra whose dying shriek is heard; it is Aegisthus whose doom is preceded by a dialogue with Orestes.

The stain  
of matricide  
is  
ignored.

Question  
thus  
raised.

§ 13. Throughout the play, there is not a hint that a son who slays his mother is liable to the Erinyes. This silence cannot be explained by the plea that Sophocles was concerned only with the vengeance itself. For, although the pursuit of Orestes by the Erinyes was not to be included in the plot, still the play shows him both when he was meditating the deed, and after he has done it. Yet he neither shrinks from it in prospect, nor feels the slightest uneasiness when it has been accomplished. From first to last, his confidence is as cheerful as the morning sunshine in which the action commences. When he comes forth with dripping sword, this is his comment; 'All is well in the house, if Apollo's oracle spake well.' How could an Athenian poet of the fifth century B.C. venture thus to treat the subject before an Athenian audience, whose general sentiment would assuredly be that of the *Choephoroi*, and in the forefront of which sat priestly exponents<sup>1</sup> of the religious view which was so signally ignored? Euripides is here, at least, at one with Aeschylus. True, Sophocles has been careful to remind us, again and again, how completely Clytaemnestra had forfeited all *moral* claim to a son's loyalty. The question here is, however, not moral but religious; a matter, not of conduct, but of kinship. It may also be granted that the Sophoclean oracle of Apollo

<sup>1</sup> The *θρόνοι* of Pentelic marble which form the lowest row of seats in the Dionysiac theatre are generally referred to the Roman age, and no view has made them older than the time of Lycurgus (c. 330 B.C.). The inscriptions upon them are unquestionably of the Roman age. We cannot appeal to them, then, as certain evidence for details of arrangement in the time of Sophocles. But they must embody, in the main, an old tradition: and they show a large representation of the Apolline cult. The priest of Dionysus Eleuthereus has (as in the fifth century B.C.) the central place of honour. The *θρόνος* on his right is inscribed *Πυθοχρήστου ἐξηγητοῦ*,—the interpreter of the sacred law, appointed by the Delphic oracle. Other seats are those *Ἀπόλλωνος Πατρῶος*, *Ἀπόλλωνος Λυκίου*, *Ἀπόλλωνος Δελφίου*. Cp. A. Müller, *Lehrbuch der Griech. Bühnenalterthümer*, p. 93 (1886).

differs from that in the *Choephori*. It is a brief command to do a righteous deed ; it threatens no penalties, and so implies no reason for reluctance. Still, that does not alter the fact of the matricidal stain upon Orestes. I do not know any adequate solution of this difficulty, which seems greater than has generally been recognised : I can only suggest one consideration which may help to explain it. The Homeric colouring in the *Electra* is strongly marked ; thus the *Odyssey* is followed in the version of Agamemnon's murder as perpetrated at the banquet,—there are even verbal echoes of it<sup>1</sup> ; the chariot-race in the *Iliad* (book XXIII) has furnished several traits to the narrative of the disaster at the Pythian games<sup>2</sup>. Sophocles seems to say to his audience, 'I give you, modified for drama, the story that Homer tells ; put yourselves at the Homeric stand-point ; regard the act of Orestes under the light in which the *Odyssey* presents it.' The Homeric Athena declares that Orestes has won universal praise by slaying the villainous Aegisthus. The final scene of Sophocles is designed to leave a similar impression ; the tyrant is exhibited in all his baseness,—insolent and heartless ; he is driven in to meet his just doom ; Orestes points the moral ; and the Chorus welcome the retribution. Having resolved to limit his view by the epic horizon, Sophocles has executed the plan with great skill. But his plot labours under a disadvantage which no skill could quite overcome. He could not, like his Homeric original, dispense with Apollo : the Apolline thread had long ago become so essential a part of the texture that he could not get rid of it. But, the moment that Apollo is introduced, the thought of the stain upon Orestes becomes importunate, since the very purpose for which Apollo first came into the story was that of showing how the supreme arbiter of purity could defend his emissary against the claim of the Erinyes. Stesichorus and Aeschylus had deeply impressed this on the Greek mind ; and it would have been hard for Athenians, familiar with the lyric and the dramatic *Oresteia*, to feel that the story, as told by Sophocles, reached a true conclusion. His Chorus might, indeed, close the play by describing the house of

<sup>1</sup> See commentary on v. 95, and on vv. 193—196.

<sup>2</sup> See on vv. 712, 721 f., 748.

Atreus as

τῇ νῦν ὀρμῇ τελεωθέν.

But would not many spectators have ringing in their ears the last words of the *Choephori*?

ποῖ δῆτα κραεῖ, ποῖ καταλήξει  
μετακοιμισθὲν μένος ἄτης;

Character  
of Electra.

§ 14. The Sophoclean Electra resembles Antigone in heroism and in loyalty to the dead, but the modes in which their characters are manifested differ as widely as the situations. Antigone is suddenly required to choose between omitting a sacred duty and incurring death; within a day she has chosen, and died. The ordeal of Electra is that of maintaining a solitary protest through years of suffering. Her timid sister's sympathy is only secret; the tyrants ill-treat her, and she witnesses their insults to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution; when she hears of Clytaemnestra's dream, it at once occurs to her that *he* has helped to send it<sup>1</sup>. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger<sup>2</sup>. There are moments when she can almost forget her misery in visions of his triumph<sup>3</sup>. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene; her instincts are right, and respond to the appeal of Electra, whom she loves; only she is not heroic. The stronger nature, when brought into conflict with the feebler, almost inevitably assumes, at certain moments, an aspect of harshness<sup>4</sup>: yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one

<sup>1</sup> Vv. 459, 460.

<sup>2</sup> Vv. 1220 f. Electra (to the disguised Orestes), πῶς εἶπας, ᾧ παῖ; OP. ψεύδους οὐδὲν ὧν λέγω. | HΛ. ἦ ζῆ γὰρ ἀνὴρ;

<sup>3</sup> See on v. 814.

<sup>4</sup> Vv. 391; 1027 ff. Cp. Introduction to the *Antigone*, p. xxix.



passage of exquisite beauty<sup>1</sup>. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman<sup>2</sup>. But when Orestes is restored to her, she submits herself in all things to his wishes<sup>3</sup>. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole<sup>4</sup>.

§ 15. The cause which she holds sacred is elaborately arraigned and defended in the scene with Clytaemnestra. Sophocles portrays the queen in a manner very distinct from that of Aeschylus; a difference due not merely to the general tendencies of the poets, but also to the dramatic setting. Aeschylus created his Clytaemnestra in the *Agamemnon*, where she is seen just before and just after the murder. There is a fascination in her dreadful presence of mind; what an adamant purpose can be felt under the fluent eloquence with which she welcomes her husband<sup>5</sup>! How fearful, again, is her exultation in the deed, when she tells the Argive elders that she rejoices in the blood upon her robe 'as a cornfield in the dews of spring<sup>6</sup>,' or when she imagines Iphigeneia advancing to greet Agamemnon in the shades, and kissing him<sup>7</sup>! Sophocles had to show Clytaemnestra, not at a crisis of action, but as she lived and felt in the

<sup>1</sup> See especially the kommos, 823—870; and her lament, 1126—1170.

<sup>2</sup> 997 γυνή μὲν οὐδ' ἀνὴρ ἔφυσ.

<sup>3</sup> 1301 ff.

<sup>4</sup> Electra played the chief part in another play also of Sophocles,—the *Ἀλκήτης*, to which Attius was probably indebted in his *Agamemnonidae* and *Erigona*. A sketch of the plot is conjecturally recognised in Hyginus *Fab.* 122. Aletes, son of Aegisthus, sends Electra a false message to the effect that Orestes (who is in exile) is dead, and that Aletes therefore accedes to the throne at Mycenae. Electra goes to consult the oracle at Delphi. She there meets a woman who (she is told) has slain Orestes; and is about to blind her with a brand snatched from the altar, when Orestes rushes between them—reveals himself—and tells her that the woman is her sister Iphigeneia. Orestes slays Aletes, whose daughter Erigona goes to Attica; and Pylades marries Electra. (Cp. Roscher, *Lex.* p. 1238.)

The time supposed in the *Ἀλκήτης* was apparently just after the year of exile (*ἀπειραντισμός*) imposed upon Orestes by the slaying of his mother. Here, then (as in the presence of Iphigeneia), would be proof that in his *Aletes* the poet followed a different conception of the story from that which he adopts in his *Electra*.

<sup>5</sup> *Ag.* 855—913.

<sup>6</sup> *ib.* 1390 ff.

<sup>7</sup> *ib.* 1555 ff.

years which followed her crime. Electra's fortitude was to be illustrated by withstanding and denouncing her. The Clytaemnestra of Aeschylus was ill-suited to such a situation. If she had been confronted with a daughter who impugned her deed, scorn and hatred would have flashed from her; but she would not have argued her case in detail, and then listened to a reply. The almost superhuman force of that dark soul would have been fatal to the dramatic effect of any woman opposed to her. In the *Choephoroi* Aeschylus has taken care that Electra shall have no dialogue with Clytaemnestra. Sophocles clearly felt this. The Clytaemnestra whom he draws is strong and wicked, but her temperament is not one which separates her from ordinary humanity. She feels at least a pang of maternal grief when she first hears that Orestes is dead<sup>1</sup>, even though a little later she can address heartless taunts to Electra. She has not the Aeschylean queen's cynical contempt for public opinion; thus she complains that Electra misrepresents her, and seeks to justify herself<sup>2</sup>. When she meets her daughter in argument, she is forcible, but the better cause has the advantage which it deserves<sup>3</sup>. A desire to avenge Iphigeneia is the plea which she puts forward, and which Electra refutes; but the women of Mycenae had already given voice to the popular belief that guilty love was the true motive of the crime<sup>4</sup>. Sophocles has thus avoided investing Clytaemnestra with a tragic interest which would have required that her punishment, rather than her paramour's, should form the climax.

The  
Chorus.

The function of the Chorus is naturally to some extent the same as in the *Choephoroi*,—viz., to sympathise with Electra and to assert the moral law: but there is a difference. The Trojan slave-women of the Aeschylean Chorus hate the tyrants and are friendly to Electra's cause, but have no further interest in the vengeance. The Sophoclean Chorus consists of freeborn women, belonging to Mycenae, but external to the palace. They represent a patriotic sentiment in the realm at large, favourable to

<sup>1</sup> *El.* 766 ff. Contrast her hypocritical rhetoric at the corresponding moment in Aesch. *Cho.* 691 ff.

<sup>2</sup> *El.* 520 ff.

<sup>3</sup> *ib.* 516—609.

<sup>4</sup> *ib.* 197 δόλος ἦν ὁ φράσας, ἔπος ὁ κτείνας.

the son of Agamemnon, and hostile to the usurper. The city is sympathetic with the family<sup>1</sup>.

§ 16. While the strictly human interest predominates in the *Electra*, we must not undervalue the dramatic importance which Sophocles has given to the supernatural agency, or the skill with which it is carried through the texture of the play. In the opening scene we hear the oracle which Apollo has given to Orestes. The enterprise is presently placed under the protection of the Chthonian powers by those ceremonies at the tomb which, as the old man urges, must precede everything else. Then Electra comes forth, and invokes the deities of the underworld. A little later it appears that Clytaemnestra has had an ominous dream; Electra sees in it an answer to her prayer, and the Chorus express the same conviction. Next, the queen makes her offerings and half-secret prayers to Apollo; the very god, though she knows it not, who has already sent Orestes home. With a similar unconsciousness, in her joy at the news from Phocis, she declares that Nemesis has heard those who deserved to be heard, and has ordained aright. The last act of Orestes and Pylades before entering the house is to salute the images of the gods; while Electra makes a short prayer to Apollo. Lastly, in the moments of suspense before the deed, the choral song reminds that the Erinyes have passed beneath the roof, and that Hermes is guiding the avenger to the goal.

Thus the whole drama is pervaded by an under-current of divine co-operation; the gods are silently at work; step by step the irresistible allies advance; the very effort of Clytaemnestra to bespeak Apollo's favour is a new impiety, which only makes his wrath more certain. In the *Choephori* darkness broods over all; the shadow of the curse rests upon the murderers, and then the menace of the Erinyes comes upon the avenger. In the *Electra* of Sophocles it is the bright influence of Apollo that prevails from the first. Those sights and sounds of early morning with which the play opens are fit symbols of his presence;

<sup>1</sup> Cp. the words of the Chorus in v. 1413, ὦ πόλις, ὦ γενεὰ κ.τ.λ. In v. 1227 Electra addresses them as πολῖτιδες. Their feeling towards Orestes as the heir is seen in 160 ff.: cp. too 251 ff. (n.).

the powers of the nether world are also, indeed, active, but here they are making common cause with the Pythian god of light and purity.

The  
*Electra* of  
Euripides.

§ 17. Let us now see how the subject is treated by Euripides.

The scene is laid before the cottage of a husbandman, or small farmer (*αὐτουργός*), who lives in Argolis, but near the borders (v. 96), and far from the city of Argos (v. 246). The time is dawn.

Analysis.  
I. Pro-  
logue: 1—  
166.  
(1) 1st  
scene, 1—  
53.

The play is opened by a speech of the farmer. Aegisthus and Clytaemnestra have given him Electra in marriage; fearing that, if she wedded a richer<sup>1</sup> spouse, he or his offspring might avenge Agamemnon. The worthy man adds that respect for the family has forbidden him to regard the union as more than formal<sup>2</sup>.

(2) 2nd  
scene, 54  
—81.

Electra comes out of the cottage, poorly clad, with her hair cut short (in sign of mourning), and bearing a water-jar upon her head. She is not forced, she says, to do these menial tasks, but she wishes to show the insolence of Aegisthus to the gods (v. 58). The farmer deprecates such work for her, and she expresses her grateful esteem for him. Then she goes on her way to the spring, and he to his plough.

(3) 3rd  
scene, 82  
—166.

Orestes enters, with Pylades<sup>3</sup> (who is a mute person throughout). An oracle of Apollo (he says) has sent him. He does not dare to go within the walls of the city. But in the night he has secretly sacrificed at Agamemnon's tomb, and has placed a lock of hair upon it. He has now come to find Electra,

<sup>1</sup> Euripides seeks to soften the strangeness of the alliance by vv. 37 f., where the *αὐτουργός* says that his 'Mycenaean fathers,' though poor, were *λαμπροί ἐς γένος*.

No doubt the invention of the *αὐτουργός* was primarily suggested to the poet's mind by his feeling that Aeschylus had violated probability when he made Orestes adventure himself in the lion's (or wolf's) den, by going to the palace. But, if Orestes was not to do that, his meeting with Electra could be managed only by fixing her abode somewhere else, at a safe distance from the palace; and how was this to be done?

<sup>2</sup> Vv. 43 ff.: *ἤν οὐποθ' ἀνὴρ ὅδε, σὺνοιδὲ μοι Κύπρις, | ἥσχυνεν εὐνῇ παρθένος δ' ἔτ' ἐστὶ δῆ. | αἰσχύνομαι γὰρ ὀλβίων ἀνδρῶν τέκνα | λαβὼν ὑβρίζειν, οὐ κατὰξιος γεγώς.*

<sup>3</sup> Though Pylades is with him, Orestes is not supposed to come, directly at least, from Crisa; he is a wandering exile (233 f.), on whose head Aegisthus has set a price (v. 33).



of whose marriage he has heard, and to seek her co-operation. —He now sees a woman, apparently a slave, approaching, and proposes to seek information from her. This is Electra, returning with her water-jar from the spring. In a lyric lament she speaks of Agamemnon's fate and her brother's exile. Orestes, listening, soon learns who she is, for she introduces her own name.

The Chorus enters. It consists of fifteen maidens from the neighbourhood, who hold a lyric dialogue with Electra. They invite her to a festival of the Argive Hera, but she excuses herself, on the ground of her sorrow, and also of her poor attire. They offer to lend her better clothes, but she replies by reminding them of the unavenged wrongs which she is mourning<sup>1</sup>.

Electra now perceives that two armed strangers are near her cottage, and is disquieted. Orestes does not reveal himself, but says that he has come to bring her news of her brother. Having heard his tidings, she speaks of her own fortunes. If Orestes returned, she would help him to slay their mother (vv. 278 f.). She describes how Aegisthus insults Agamemnon's tomb, and mocks at Orestes.

The farmer now reappears, and is somewhat disconcerted at first, but quickly recovers himself, and gracefully offers hospitality to the strangers. Orestes accepts the invitation, after moralising on the nobility of nature which may lurk under a rustic exterior. The two guests having gone in, Electra reproves her husband for having invited them, when he knew the poverty of the household. He must now go, she says, and look for a certain old man in the neighbourhood, who is capable of bringing some better fare for the visitors. This old man, it seems, had been an attendant of Agamemnon when the latter was a boy (v. 409). The farmer obeys, and goes forth—to be seen no more.

<sup>1</sup> This Parodos has been made famous by the story in Plut. *Lysander* 15. After the surrender of Athens in the spring of 404 B.C., the Peloponnesian leaders were deliberating on its fate, when they chanced to hear this ode sung, and were softened towards the city which had produced such a poet. (παρὰ πότον τινὸς Φωκέως ἄσαντος ἐκ τῆς Εὐριπίδου Ἠλέκτρας τὴν παράοδον, ἧς ἡ ἀρχὴ Ἀγαμέμνωνος ὦ κόρα..., πάντας ἐπικλασθῆναι κ.τ.λ.)

First stasimon: 432—486.

The Chorus sing of the voyage of the Greek heroes to Troy, and the shield of Achilles. They end with imprecations upon Clytaemnestra, who slew the leader of such a host.

III.  
Second episode: 487—698.  
(1) 1st scene, 487—552.

The old retainer of Agamemnon, for whom the farmer went, now arrives, bringing lamb, cheeses, and some good wine for the guests; but, though he can provide these comforts, he is clad, after Euripidean fashion, in rags (v. 501).

On his way he has visited Agamemnon's tomb, and has been surprised by finding recent offerings there. One of these, a lock of hair, he brings with him, and suggests that, since it is like Electra's, it may be from the head of Orestes. She ridicules his surmise; and here follows the well-known satire on the other signs used by Aeschylus for the 'recognition'.

(2) 2nd scene, 553—595.

Orestes and Pylades come out of the cottage. Electra introduces the old man to the strangers as one who formerly saved her brother's life. The old man recognises Orestes by a scar over one eyebrow (v. 573), caused by a fall in childhood, when he and Electra were chasing a fawn. The joy of the recognition is compressed into very narrow limits; but the Chorus sings a short ode (vv. 585—595).

(3) 3rd scene, 596—698.

Orestes now consults the old man as to a scheme of vengeance. It would be impossible (says the old man) for Orestes to enter the guarded stronghold of the usurpers (645 ff.). But Aegisthus is now in the country, about to sacrifice to the

<sup>1</sup> Eur. *EL.* 524—544. The fact that two locks of hair are *δρόπρετοι*—by which she means, 'of the same colour'—is, she reminds him, no proof of kinship. When he suggests that she should go and see whether the *footprints* tally with her own, she observes that (1) the soil is too hard to receive a footprint, and (2) a brother's foot is likely to be larger than his sister's. When he lastly suggests that Orestes may have a garment woven for him long ago by his sister, she replies that by this time it must be much too small for him.

Mr Verrall (*Choephori*, pp. xxxv ff.) thinks that the meaning of Aeschylus was subtler than that fixed upon him by Euripides. (1) The resemblance between the hair of Orestes and that of Electra was not in *colour* merely, but in some Asiatic quality by which the foreign race of Pelops could be distinguished from Achaeans. (2) So as to the footprints: the resemblance meant was not in *size*, but in the character of the outline. (3) The *ὑφασμα* was not a *garment*, but a small specimen of Electra's work which the brother had with him.

Euripides himself seems to make a slip here. Electra reproves the old man for suggesting that Orestes would have deigned, through fear of Aegisthus, to *conceal* his visit to the tomb (524—526). That, however, is what Orestes had done (90).

Nymphs. He has no guards with him,—only servants. Orestes must present himself at the sacrifice, and take his chance of being asked to assist. Clytaemnestra is at Argos. But Electra undertakes to send her a message which will bring her to the cottage (v. 652). It was customary that, ten days after the birth of a child, offerings should be made to Eileithyia. The old man must tell Clytaemnestra that her daughter entreats this pious office at her hands, as she herself is unacquainted with the ritual (v. 1125).

The old man promises to take this message. He will also guide Orestes to Aegisthus. The brother and sister pray to the gods. Electra then enters the house, while Orestes sets forth with his guide.

The Chorus recite the legend of the golden lamb, the cause of the quarrel between Atreus and Thyestes.

A messenger tells Electra how Orestes has slain Aegisthus. The tyrant welcomed the youth and his comrade (Pylades), who described themselves as Thessalians going to Olympia. Orestes was asked to assist in dismembering a bull; and, while Aegisthus was stooping to scan the omens, felled him from behind. The slaves, on hearing the name of Orestes, acclaimed him as their rightful king.

Second  
stasimon:  
699—746.  
IV. Third  
episode:  
747—  
1146.  
(1) 1st  
scene, 747  
—958.

The Chorus and Electra express their joy. Orestes enters (v. 880) with a ghastly trophy—the body<sup>1</sup> of Aegisthus, carried by attendants. Electra expresses her hatred in a long speech over the corpse (vv. 907—956).

Clytaemnestra now approaches from Mycenae (v. 963), in a chariot, with a retinue. Orestes is seized with shuddering at the thought of slaying his mother. Electra nerves him; reminds him of his duty to his father, and of Apollo's oracle. He enters the cottage—resolved to do the deed, and yet shrinking from it.

The Chorus briefly greet Clytaemnestra with pretended reverence. She bids her Trojan handmaids assist her to alight, but Electra claims the office, remarking that she herself is virtually a slave. Then follows a dispute between

<sup>1</sup> M. Patin doubts this, *Sophocle*, p. 355. But it is proved by v. 959 (τοῦδε σῶμα'), and by 1178 ff. ἴδτε...δὶ λῶνα σώματα.

mother and daughter as to the fate of Iphigeneia and of Agamemnon (1011—1099). But the queen is presently touched by Electra's misery, and expresses regret for the past. Electra, however, is not softened. Then Clytaemnestra enters the house, to perform the rite on behalf of the (supposed) child. Electra bids her be careful that in the smoky cottage her robes are not soiled—and presently follows her in (v. 1146).

Kommos:

1147—  
1237.

The Chorus recall the death of Agamemnon, and foretell the vengeance. In the midst of their chant, Clytaemnestra's dying shriek is heard from within.

Orestes and Electra are now shown (by the eccyclema) standing by the corpse of Clytaemnestra; that of Aegisthus lies near.

Orestes is full of anguish and despair. He describes how he drew his cloak over his eyes as he slew his mother. Electra, on the contrary, is in this scene almost a Lady Macbeth. She tells how she urged her brother on, and even guided his sword when he covered his eyes<sup>1</sup>. Then she throws a covering over her mother's body.

Exodos:

1238—  
1359.

At this moment the Chorus greet the apparition of two bright forms in the air. These are the Dioscuri. Clytaemnestra, they say, has been justly slain, and yet Orestes is defiled. Apollo gave him *an unwise oracle*; though, as that god is their superior, they will say no more<sup>2</sup>. Electra is to marry Pylades, and go to Phocis—taking with her the good farmer, who is to receive a large estate (v. 1287). Orestes is to go to Athens, where, under the presidency of Pallas, he will be tried and acquitted; he will then settle in Arcadia<sup>3</sup>. Aegisthus will be buried by the Argives; Clytaemnestra, by Menelaüs and Helen, who have just arrived at Nauplia from Egypt.

1292—  
1359.

The play ends with a most curious dialogue in anapaests between the Dioscuri and the other persons. The Chorus bluntly ask the demigods why they did not avert murder from their sister Clytaemnestra? Well, they reply, the blame rests

<sup>1</sup> 1224 f. ΗΛ. ἐγὼ δέ γ' ἐπεκέλευσά σοι, | ξίφους τ' ἐφηψάμην ἄμα.

<sup>2</sup> 1245 ἀλλ' ἀναξ γάρ ἐστ' ἐμός, | σιγῶ· σοφὸς δ' ὦν οὐκ ἐχρησέ σοι σοφά.

<sup>3</sup> 1273 f. σέ δ' Ἀρκάδων χρὴ πόλιν ἐπ' Ἀλφειοῦ ῥοαῖς | οἰκεῖν Λυκαίων πλησίον σηκώματος. The city meant is Tegea, where there was a temple of Zeus Λυκαῖος, and where the supposed relics of Orestes were found (Her. I. 68).



on Fate, and on *the unwise utterances of Phoebus*<sup>1</sup>. Electra then asks why she—to whom no oracle had been given—was involved in the guilt of matricide? The only answer which occurs to them is that she suffers through the hereditary curse upon the whole house of Pelops<sup>2</sup>. Orestes changes the awkward subject by taking leave of Electra, whom he is not to see again. The Dioscuri have words of comfort for each. And then they warn Orestes to hasten away; already dark forms can be seen approaching, with snaky arms<sup>3</sup>. The Dioscuri themselves ‘will go with speed to the Sicilian sea, to save the ships’<sup>4</sup>.

§ 18. It is in this closing scene, where the Dioscuri are cross-examined, that the drift of Euripides is most patent. The dialogue is equivalent to an epilogue by the dramatist, who, in effect, addresses the audience as follows:—‘I have now told you this story in my own way—adhering to the main lines of the tradition, but reconciling it, as far as possible, with reason. And now, having done my best with it, I feel bound to add that it remains a damning indictment against Apollo, and a scandal to the moral sense of mankind.’

Euripides could not relieve Orestes from the guilt of matricide; tradition forbid; but he has sought to modify that guilt. He has divided the responsibility between Orestes and Electra in such a manner as to make the sister appear the more cold-blooded of the two. It is she who plans the snare into which her mother falls. While Orestes wavers and falters, Electra never hesitates for a moment. She unflinchingly bears her part in the murder, when her brother is fain to cover his eyes while he strikes. Yet (as is brought out in the dialogue with the Dioscuri) she had not his excuse. No oracle had been given to *her*. Her ruling motive appears as an inflexible hatred of her mother. The Electra of the two other dramatists has in-

<sup>1</sup> 1302 Φοίβου τ' ἄσοφοι γλώσσης ἐνοπαί.

<sup>2</sup> 1305 ff. κοινὰ πράξεις, κοινὸ δὲ πότμος | μία δ' ἀμφοτέρους | ἄτη πατέρων διέκναισεν.

<sup>3</sup> 1345 χειροδράκοντες, χρώτα κελαιναί. This description of the Erinyes is exactly illustrated by a vase-painting given in Baumeister's *Denkmäler* p. 1116. They grasp the snakes, which are coiled round their arms, near the head, so that snake and arm are, as it were, one.

<sup>4</sup> 1347 ff. The play was probably produced at the great Dionysia of March, 413 B.C.

Drift of  
Euripides  
—adverse  
to Apollo.

His  
Orestes  
and  
Electra.

deed that feeling, but the noble and gentle side of her character is far more prominent<sup>1</sup>. The general result, then, is this:—Euripides gives up Apollo, who told Orestes to commit matricide, as indefensible; while, by a skilful contrast with a more odious person, he contrives to increase our commiseration for Orestes, the hapless instrument of the god.

General  
estimate of  
the play.

The play was unduly depreciated by Schlegel, and a reaction has long since made itself felt<sup>2</sup>. Yet a critic who is second to none, either in appreciation for the genius of Euripides or in power of interpreting it,—Professor von Wilamowitz-Möllendorff,—has said that, when one passes from Aeschylus to the Euripidean *Electra*, it is like turning from Goethe to Heine, —not merely to a less elevated strain, but rather to a wholly different tone,—sordid, trivial, and (from a Greek point of view) blasphemous<sup>3</sup>. We may recognise to the utmost the bold originality of Euripides, the inventive power, and the skilful execution; but his *Electra*, viewed as a Greek tragedy, cannot be pronounced a success.

Did it pre-  
cede and  
influence  
the  
*Electra* of  
Sophocles?

§ 19. It has hitherto been generally held that the *Electra* of Sophocles belongs to an earlier date than its Euripidean namesake. A contrary view is however maintained by v. Wilamowitz, who further thinks that the *Electra* of Euripides was the stimulus which moved Sophocles to treat the subject<sup>4</sup>. Certain relations (the able critic contends) exist between the two plays which show that one of them was influenced by the other, and a closer scrutiny proves that the play of Euripides was the original. I propose to examine this view.

<sup>1</sup> The *Electra* of Sophocles, standing outside of the house, hears the shriek of Clytaemnestra, whom Orestes is at that moment slaying within; and exclaims, *παῖσον, εἰ σθένεις, διπλῆν* (v. 1415). That is, to modern feeling, the most repellent trait which Sophocles has given to her. But it is as nothing in comparison with the part which the Euripidean *Electra* bears in the actual deed; and it is also an isolated utterance at a moment of extreme tension.

<sup>2</sup> Among the earlier exponents of this reaction may be mentioned Hartung (*Euripides restitutus*, vol. II. pp. 305 ff.), and Halévy (*Grèce Tragique*, vol. I. pp. 90 ff.). See also Patin, *Sophocle*, p. 340.

<sup>3</sup> *Hermes*, vol. XVIII. p. 233. Es ist als käme man von Goethe zu Heine, als läse man nicht sowohl eine geringere Poesie, als eine Umsetzung ins Mesquine Frivole Blasphemische.

<sup>4</sup> *Hermes*, vol. XVIII. pp. 214—263: *Die beiden Elekten*.

The first resemblance to which the critic points is between the openings of the two dramas. In the Euripidean prologue Orestes appears and speaks (vv. 82—111). Then Electra sings a monody (112—166); and she is presently joined by the Chorus (167). In the Sophoclean prologue also Orestes appears; then there is a monody for Electra (86—120); and she is joined by the Chorus (121). Such a coincidence, it is argued, cannot be accidental. And there is internal evidence that Euripides was the model. For, with him, the appearance of Orestes at that early moment is necessary; while, with Sophocles, there is no reason why Orestes should be seen until he is ready to enter the house. Again, the Chorus of Euripides have a motive for their visit; they invite Electra to a festival. But the Sophoclean Chorus come without any special cause. Nor has Sophocles the reason of Euripides for composing his Chorus of persons external to the palace; indeed, it is hard to see how such persons could have established such intimacy with Electra, who was almost a prisoner.

The open-  
ings of the  
two plays  
compared.

In reply to this argument I wish to point out, first, that the likeness between the two openings, in the particular points just noticed, is immeasurably less striking than the general contrast. The play of Sophocles begins with a dialogue between the old man and Orestes, after which they and Pylades leave the scene. Electra then comes forth and sings her monody. Euripides opens with a speech by the farmer, who next has a dialogue with Electra. They depart. Orestes enters with Pylades, to whom he makes a speech. Presently he sees a slave, as he thinks—*i.e.* Electra—approaching. He and Pylades draw aside; and Electra then sings her monody. Is it not manifest that, so far, the openings are fundamentally different? But, it will be said, the Parodos, at least, is, in each play, shared between Electra and the Chorus; is not this suspicious? Even here the contrast is stronger than the likeness. The Sophoclean Parodos is a long ode of 129 verses, containing a discussion of Electra's wrongs and hopes, and of the course which she ought to pursue. The Euripidean Parodos consists of only 35 verses. The maidens briefly invite Electra, and she declines.

It seems to me, then, that the openings of the two plays

entirely fail to support the critic's major premiss, viz., that one of them must have been imitated from the other. But let us assume, for the sake of argument, that such imitation could be proved. Is it true that internal evidence points to Sophocles as the imitator? His *Orestes*, we are told, has no reason for appearing at the house before he is prepared to enter it. In defending a dramatist on such a point, it suffices, I suppose, to show that the action is natural and probable; we are not required to prove that it is necessary. *Orestes* and his companions have just arrived, and have hidden the urn somewhere near the house: the time is day-break. Is it strange that they should reconnoitre the ground on which they will soon have to act, or that the old man should point out the chief features of the scene? As to the poet's motive, that is evident. His invention of the double embassy from Phocis was a novelty, and he wished to give a clue to it at the outset, since the spectator, who is thus in the secret, will enjoy the play more. Again, it is said that Sophocles bewrays his model when he composes his Chorus of persons external to the house. A desire to vary from *Aeschylus* would account for this as easily as a desire to copy *Euripides*: but why should not the poet's motive have been independent of both? The free-born women of *Mycenae* are exponents of the public goodwill towards the rightful heir. But how, we are asked, had they become friends of *Electra*? *Chrysothemis* and *Clytaemnestra* tell us, it may be answered, that *Electra* frequently passed beyond the doors. Lastly, it is objected that the Chorus come to *Electra* without a definite reason. Is there not reason enough in their purpose of consoling and counselling her,—the purpose which she gratefully acknowledges?

Thus, even if the openings of the two plays could justly be regarded as showing a debt of either to the other, still there would be no presumption that Sophocles was the debtor.

Relation of  
*Electra* to  
*Clytaem-*  
*nestra*.

A further argument is, however, adduced in support of the view which we are discussing. Both Sophocles and *Euripides* bring *Electra* into controversy with *Clytaemnestra*. In the play of *Euripides*, the tenor of this controversy is such as to mitigate the odiousness of *Clytaemnestra*, and to emphasise the hardness of *Electra*. This was what *Euripides* meant to do. The aim of



Sophocles was the opposite, to concentrate our sympathy upon Electra. But, says Prof. v. Wilamowitz, Sophocles has involuntarily given the advantage in dignity and self-command to Clytaemnestra; and this shows that he has (unskilfully) imitated Euripides. Is it true that the Clytaemnestra of Sophocles appears to more advantage than his Electra? Every reader must judge for himself; I should not have said so, nor, indeed, do I find it easy to understand how any one could receive that impression. But, even if this were granted, the inference of an imitation would still be unwarranted, since the controversies in the two plays respectively differ both in topics and in style.

Finally, let us consider the more general ground upon which it is argued that Sophocles was stimulated to write his *Electra* by the work of Euripides. The Euripidean *Electra* is certainly a play which Sophocles would have viewed with repugnance. He would have thought that both the divine and the human persons were degraded. The earlier scenes, with their homely realism, approximate, in fact, to the stamp of the Middle Comedy. The whole treatment is a negation of that ideal art to which Sophocles had devoted his life. It is perfectly conceivable that such a piece should have roused him to make a protest,—to show how the theme could once more be nobly treated, as Aeschylus long ago had treated it, and yet without raising the moral and religious problem of the *Choephoroi*. But is such a hypothesis *more* probable than the converse? Suppose that the Sophoclean *Electra* was the earlier of the two. Is it not equally conceivable that Euripides should have been stirred to protest against the calm condonation of matricide? Might he not have wished to show how the subject could be handled without ignoring, as Sophocles does, this aspect of the vengeance, and also without refraining from criticism on the solution propounded by Aeschylus? This, in my belief, is what Euripides actually did wish to do. But assume for a moment that the other theory is right, and that the Euripidean *Electra* was the earlier. Then, surely, when Euripides had just been renewing the impression left by Aeschylus,—that matricide, though enjoined by a god, brings a fearful stain,—Sophocles would have

Argument  
from  
general  
probability.

chosen a peculiarly unfortunate moment for inviting Athenians to admire the unruffled equanimity of his Orestes.

Con-  
clusion.

I cannot, then, see any valid reason for supposing that Euripides preceded Sophocles in treating this subject. On the other hand, the new line taken by Euripides is the more intelligible if he had before him the pieces of both the elder dramatists.

The  
*Electra* of  
Sophocles  
is one  
of his  
later plays.

Internal  
evidence.

§ 20. There are, however, strong grounds of internal coincidence for believing that the *Electra* is among the later plays of Sophocles. It cannot, on any view, be placed more than a few years before the Euripidean *Electra*, of which the probable date is 413 B.C. The traits which warrant this conclusion are the following. (1) The frequency of ἀντιλαβή, i.e. the partition of an iambic trimeter between two speakers. The ordinary form of such partition is when each person speaks once, so that the trimeter falls into two parts (*a, b*). Taking the two latest plays, we find 22 such examples in the *Philoctetes*, and 52 in the *Oedipus Coloneus*. The *Electra* ranks between them, with 25. Next comes the *Oedipus Tyrannus*, with only 10. Further, verse 1502 of *Electra* is so divided between two persons that it falls into three parts (*a, b, a*). The other Sophoclean instances of this are confined to the *Philoctetes* (810, 814) and the *Oedipus Coloneus* (832).

(2) Anapaestic verses (1160—1162) are inserted in a series of iambic trimeters. The only parallel for this occurs in the *Trachiniae* (v. 1081, vv. 1085 f.), a piece which may be placed somewhere between 420 and 410 B.C. (Intro. to *Trach.*, p. xxiii). It was an innovation due to the melodramatic tendency which marked the last two decades of the century. In the earlier practice, a series of iambic trimeters could be broken only by shorter iambic measures, or by mere interjections.

(3) The 'free' or 'melic' anapaests in *El.* 86—120 are of a type which can be strictly matched only in plays of a date later than *circ.* 420 B.C., such as the *Troades*, the *Ion*, and the *Iphigenia in Tauris*.

(4) The actors have a notably large share in the lyric element of the play. (*a*) Thus the anapaests just mentioned

are delivered by Electra as a *μονοδία*. Such a monody can be paralleled only from the later plays of Euripides. It is characteristic of the new music—satirised by Aristophanes in the *Frogs*—which came into vogue *circ.* 420 B.C. (b) Again, the Parodos of the *Electra* is in the form of a lyric dialogue (*κομμός*) between the heroine and the Chorus. Here, too, it is only in the latest plays that we find parallels. A ‘kommatic’ parodos occurs also in the *Oedipus Coloneus*. That of the *Philoctetes* has something of the same general character, although there Neoptolemus replies to the Chorus only in anapaests. (c) Another illustration of the same tendency is the lyric duet between Electra and the coryphaeus in vv. 823—870, which may be compared with similar duets in the *Philoctetes* (e.g. 1170 ff.), and the *Oedipus Coloneus* (178 ff., 1677 ff.). (d) In the *μέλος ἀπὸ σκηνῆς* between Electra and Orestes (1232—1287), the Chorus take no part. On the other hand, the songs given to the Chorus alone are of relatively small compass (472—515; 1058—1097; 1384—1397).

(5) The Parodos shows different classes of metre (the *γένος ἴσον* and the *γένος διπλάσιον*) combined within the same strophe; and, at the close, the epode re-echoes them all. This *πολυμετρία* is a further sign of a late period<sup>1</sup>.

When all these indications are considered, there seems to be at least a very strong probability that the *Electra* was written not earlier than 420 B.C. There is only one point that might seem to favour an earlier date. The long syllables of the trimeter are here resolved more rarely than in any other of the seven extant plays<sup>2</sup>. But, though a very great frequency of such

Con-  
clusion.

<sup>1</sup> See *Metrical Analysis*, p. lxxiii. These lyric criteria for the date are searchingly examined by Prof. v. Wilamowitz in *Hermes*, vol. xviii. pp. 242 ff.

<sup>2</sup> The statistics are given in G. Wolff's *Elektra* (3rd ed., revised by L. Bellermann), p. 123, n. 1. The ratio of the number of resolved feet to the whole number of trimeters in each play is stated as follows:—

1. <i>Electra</i> ,	1 to 30½.
2. <i>Antigone</i> ,	1 ,, 26.
3. <i>Trachiniae</i> ,	1 ,, 18½.
4. <i>Ajax</i> ,	1 ,, 18.
5. <i>Oedipus Coloneus</i> ,	1 ,, 18.
6. <i>Oedipus Tyrannus</i> ,	1 ,, 14½.
7. <i>Philoctetes</i> ,	1 ,, 9½.

The extraordinarily high proportion in the *Philoctetes* (409 B.C.) must be considered

resolution (as in the *Philoctetes*) has a clear significance, a *negative* application of the test would be, as the statistics show, most unsafe; and, in this instance, all the other internal evidence is on the opposite side. Those, then, who hold (as I do) that the play was produced before the *Electra* of Euripides (413 B.C.), will conclude that the years 420 and 414 B.C. mark the limits of the period to which it may be referred.

Ancient  
repute of  
the play.  
Trans-  
lation by  
Atilius.

§ 21. The *Electra* of Sophocles was a favourite with Greek and Roman readers, as traces in literature indicate<sup>1</sup>. It was translated into Latin by a poet named Atilius, who lived probably in the early part of the second century B.C.<sup>2</sup> This version, though it is unfavourably judged by Cicero<sup>3</sup>, seems to have acquired some popularity, since, according to Suetonius, it was one of two pieces from which the verses sung at the funeral of Julius Caesar were adapted,—the other being the *Armorum Iudicium* of Pacuvius<sup>4</sup>.

as indicative of the poet's latest period, and showing the influence of Euripides. But the danger of inference from a comparison of *lower* ratios is evident. The ratio in the *Oedipus Coloneus* is lower than in the earlier *Tyrannus*, and only the same as in the *Ajax*, which is the oldest play after the *Antigone*.

<sup>1</sup> Cephisodorus (*circ.* 340 B.C.), the pupil of Isocrates, alludes to verse 61 of the *Electra* (Athen. p. 122 C). Machon of Corinth (*circ.* 270 B.C.), who became eminent at Alexandria as a comic poet, tells a story of which the point turns on the first two verses of the play (Athen. p. 579 B). Dioscorides (*circ.* 230 B.C.), in a well-known epigram (*Anthol. Pal.* 7. 37), imagines the tomb of Sophocles surmounted by the figure of an actor, holding in his hand a tragic mask of the type called ἡ κοῦριμος παρθένος (Pollux iv. § 139), *i.e.*, with the hair clipped in sign of mourning. Of this mask, the actor says:—

εἴτε σοι Ἀντιγόνην εἰπεῖν φίλον, οὐκ ἂν ἀμάρτοισ,  
εἴτε καὶ Ἥλέκτραν· ἀμφότεραι γὰρ ἄκρον.

Cicero's judgment (*De Fin.* i. 2) is cited below.

The *Electra* of Propertius (3. 6. 5 f.) is the Sophoclean:—*Electra, salvum cum aspexit Oresten, | cuius falsa tenens flevrat ossa soror* (Soph. *El.* 1126 ff.).

<sup>2</sup> Teuffel, *Hist. Rom. Lit.* vol. i. § 96, identifies this Atilius with the writer of *palliatae* in the time of Caecilius.

<sup>3</sup> Cic. *De Fin.* i. 2 *A quibus* (viz., the depreciators of Latin literature) *tantum dissentio ut, cum Sophocles vel optime scripserit Electram, tamen male conversam Atilii mihi legendam putem.* In the same passage Atilius is described (by a critic whom Cicero quotes) as a 'ferreus scriptor,' and in *Epp. ad Att.* 14. 20, § 3, as 'poeta durissimus.'

Cicero's brother Quintus wrote an *Electra*—one of four tragedies which he finished in sixteen days (*Ad Qu. Fr.* 3. 5, § 7).

<sup>4</sup> Suet. *Iul. Caes.* 84.



§ 22. Two modern plays on the subject,—the *Oreste* of Voltaire and the *Oreste* of Alfieri,—so directly invite a comparison with the Greek dramatists, and especially with Sophocles, that they claim a brief notice here. Each is, in its own way, the work of one who has endeavoured to seize the spirit of antiquity; who appreciates the charms of the Greek treatment; and who wishes to preserve the beauty of Greek outline, while telling the story in a new manner, such as he deems more effective for the modern theatre. Each play thus becomes a suggestive criticism on the antique.

Voltaire was not the first French dramatist who had handled this theme. Crébillon, whose *Électre* appeared in 1708, had followed the precedent set in the *Œdipe* of Corneille (1657), by interweaving love-affairs with the tragic action: the son of Aegisthus has won the heart of Electra, and his daughter is beloved by Orestes. Longepierre, whose *Électre* was acted in 1719, failed for a different reason; he preserved the classical simplicity, but lacked knowledge of the stage and charm of style. Voltaire's *Oreste* was produced in 1750. In the letter of dedication prefixed to it, he says that his aim is to restore a purer taste; and he thus describes the relation of his work to the Sophoclean. 'I have not copied the *Electra* of Sophocles,—far from it; but I have reproduced, as well as I could, its spirit and its substance<sup>1</sup>. This is true; it is only in general outline that his plot resembles the other; the details are his own. The scene is laid near the tomb of Agamemnon, on the shore of the Argolic Gulf. Thither, from Argos, come Aegisthus and Clytaemnestra, to hold a festival<sup>2</sup>; bringing with them Electra, their slave, with fetters on her wrists. On the same day, Orestes and Pylades are driven ashore at a neighbouring spot, and fall in with Pammène<sup>3</sup>, a faithful old retainer of the house, who becomes their accomplice. The disguised Orestes, with Pylades,

<sup>1</sup> 'Je n'ai point copié l'*Électre* de Sophocle, il s'en faut beaucoup; j'en ai pris, autant que j'ai pu, tout l'esprit et toute la substance.' *Épître à la Duchesse du Maine*, in Beuchot's *Œuvres de Voltaire*, vol. vi. p. 157.

<sup>2</sup> A touch borrowed from Soph. *El.* 278 ff.

<sup>3</sup> As Pammène answers to the Sophoclean Paedagogus, the Sophoclean Chrysothemis has a counterpart in Iphise, who has been allowed to dwell apart, in an old palace near the tomb.

presents himself to Aegisthus, bearing a funeral urn. It contains, he says, the ashes of Orestes, whom he has slain at Epidaurus. There are, in fact, human ashes in the urn; but they are those of Plistène, the son of Aegisthus, whom his father had sent to kill Orestes. Presently Aegisthus learns by a message that his son is dead. He promptly arrests the two young strangers, and Pammène also. Meanwhile Orestes has met Electra at the tomb, and, overcome by affection and pity, has made himself known to her; though the oracle of Delphi had strictly forbidden him to do so. Electra now appeals to Clytaemnestra—tells her the secret—and persuades her to intercede with Aegisthus, but without divulging her son's identity. Clytaemnestra complies. Aegisthus—now certain that Orestes is in his hands—spurns her prayer, and sends the two youths to instant death. They are saved by a popular rising at Argos. The people acclaim Orestes as their king. He then takes vengeance. Electra hears Clytaemnestra's cry of supplication (behind the scenes), and, believing that her mother is pleading for Aegisthus, cries to her brother, 'Strike!'<sup>1</sup> The next moment Clytaemnestra is heard crying, 'My son, I die by thy hand!' Electra is overwhelmed with horror; and the play ends with the anguish of Orestes, who prepares to go forth into exile.

The feature which Voltaire himself regarded as most distinctive of his work is the character of Clytaemnestra. He has caught up the hint given by Sophocles (vv. 766 ff.), and carried further by Euripides, that the murderess of Agamemnon may remain capable of tenderness for Orestes and Electra. The Clytaemnestra of Voltaire can be touched by the entreaties of her children, though she replies to their taunts with anger and scorn<sup>2</sup>. 'The germ of this personage,' he says, 'was in Sophocles and Euripides, and I have developed it.' In doing so, he has

<sup>1</sup> Act v, Sc. 8. The trait is borrowed from Soph. *El.* 1415, ΚΛ. ὦμοι πέπληγμαι. ΗΛ. παῖσον, εἰ σθένεις, διπλῆν: but the new setting given to it by the French dramatist is admirably ingenious.

<sup>2</sup> *Épître* (prefixed to the *Oreste*), p. 157. 'Rien n'est en effet plus dans la nature qu'une femme criminelle envers son époux, et qui se laisse attendrir par ses enfants, qui reçoit la pitié dans son cœur altier et farouche, qui s'irrite, qui reprend la dureté de son caractère quand on lui fait des reproches trop violents, et qui s'apaise ensuite par les soumissions et par les larmes.'

gone a little too far; the 'cri du sang' is somewhat too obtrusive and theatrical. Greek Tragedy, with its severe sanity, would have felt that there was extravagance in making Clytaemnestra intercede with Aegisthus for the life of one who could return only as an avenger. Nevertheless, the French dramatist has derived many touches of real beauty and pathos from this motive<sup>1</sup>. His other chief innovation consists in rendering the course of the stratagem less smooth. Orestes and Pylades are placed in deadly peril. Our hopes and fears alternate almost to the end. The demand for this kind of interest is modern. An old Greek audience, familiar beforehand with the main lines of the story, could feel no anxiety for the safety of the hero. Voltaire's treatment of the urn-scene is noteworthy. He saw that here it was impossible to reproduce the Sophoclean pathos; that was only for people who had this custom in respect to the relics of the dead,—a custom surrounded with sacred and tender associations. Voltaire substituted an interest of a different kind,—the thrill felt by the spectators who know that the urn presented to Aegisthus contains the ashes of his son<sup>2</sup>. The device is ingenious, but reduces the incident to a lower level; it is no longer a dramatic beauty, but rather a stroke of theatrical effect. A more serious departure from the ancient model is involved in his attempt to vindicate the gods. He refuses to conceive that they could have commanded an *innocent* man to slay his mother, however guilty she might be. In his version, they ultimately doom Orestes to do so; but only as a punishment. And for what? For having failed, through love and pity, to persevere in obedience to their arbitrary command against revealing him-

<sup>1</sup> As in the scene between Clytaemnestra, Electra, and Iphise (the Chrysothemis of the play), Act I, Sc. 3; and in the scenes where Clytaemnestra pleads with Aegisthus for Orestes (Act I, Sc. 5; Act V, Sc. 3).

<sup>2</sup> 'Il a fallu suppléer au pathétique qu'ils [*i.e.* les anciens] y trouvaient par la terreur que doit inspirer la vue des cendres de Plistène, première victime de la vengeance d'Oreste.' This remark occurs in an essay published in the same year as Voltaire's play (1750),—*Dissertation sur les principales Tragédies anciennes et modernes, qui ont paru sur le sujet d'Électre, et en particulier sur celle de Sophocle*. It appeared under the name of M. Dumolard, a critic of the day; but it clearly reveals the mind, if not the pen, of Voltaire, among whose works it has long been included: see Beuchot, *Œuvres de Voltaire*, vol. VI. p. 255. The words quoted above are on p. 279.

self to his sister<sup>1</sup>. This surely does not exhibit their justice in a more favourable light. So perilous is it to tamper with Greek Tragedy on this side,—as Euripides, indeed, was the first to show. The inscrutable destiny interwoven with the legend is a thread which cannot be removed without marring the whole texture.

The  
*Oreste* of  
Alfieri.

§ 23. A lesson of a different kind is taught by the *Oreste* of Alfieri<sup>2</sup>. More rigorous than the ancients themselves in limiting the number of the characters, he employs only five persons,—Aegisthus, Orestes, Pylades, Clytaemnestra, and Electra. Sophocles is the classical poet who has chiefly influenced him in detail; but he owes still more to Voltaire. His Clytaemnestra is a woman broken down by misery and remorse; despised by Aegisthus; upbraided by Electra; vacillating between hysterical tenderness for her children and returns of the old passion for her paramour. Orestes arrives, with Pylades, and is recognised by Electra merely through the emotions which he manifests at the tomb of Agamemnon. The youths then announce, first to Clytaemnestra and afterwards to Aegisthus, the news that Orestes has been killed in a Cretan chariot-race. Aegisthus detects the fiction owing to the folly of Orestes, who, throughout the play, is incapable of self-control; he is perpetually reprovèd, or helped out of difficulties, by the more prudent Pylades. Aegisthus orders the young men to be executed, and dooms Electra to the same fate. They are saved, as with Voltaire, by an insurrection of the Argives. Orestes then takes the righteous vengeance. He slays Aegisthus, and at the same moment, in his blind fury, unconsciously deals a death-wound to Clytaemnestra, who is endeavouring to protect the tyrant. The play closes with his incipient madness, when he learns from Electra and Pylades that he has shed a mother's blood.

Alfieri has a genuine, though limited, sympathy with the classical spirit, and, unlike most of his modern predecessors in the treatment of such themes, avoids everything that is positively incongruous with that spirit. It is the more instructive

<sup>1</sup> *Dissertation*, etc. p. 281: 'Oreste est certainement plus à plaindre dans l'auteur français que dans l'athénien, et la divinité y est plus ménagée.' The Orestes of Voltaire is indeed to be pitied; but precisely because the divine caprice is so frightful.

<sup>2</sup> It was published in 1783, when the poet was thirty-four years of age.



to observe the reason why he fails, in this *Oreste*, to be truly classical. An Attic tragedy, though severely simple in outline, owes much of its artistic charm to those minor incidents which diversify the plot, and to those secondary persons who serve as foils or contrasts to the chief actors. The part of the Nurse in the *Choephori* is a small one, and yet how much the play would lose if it were omitted! In the *Electra* of Sophocles, the Old Man is not merely a link in a chain of agency, but a source of dramatic interest: and the portraiture of the heroine herself is the more vivid because Chrysothemis is placed at her side. It is this variety and relief, this skilful use of undertones, that we miss in the work of the Italian dramatist. He has cut out everything that is not indispensable. Without deviation or pause, the action pursues its direct, but somewhat monotonous course<sup>1</sup>. There are occasional beauties<sup>2</sup>, but the general effect is not that of a Greek drama; it

<sup>1</sup> Charles Lloyd, in the preface to his English translation of Alfieri's Tragedies (vol. I. p. xxvii, Lond. 1815), quotes some remarks of Madame de Stael (in *Corinne*): —'Alfieri, par un hasard singulier, était, pour ainsi dire, transplanté de l'antiquité dans les temps modernes; il était né pour agir, et il n'a pu qu'écrire... Il a voulu donner à ses tragédies *le caractère le plus austère*. Il en a retranché les confidens, les coups de théâtre, tout, hors l'intérêt du dialogue.'

'Austerity' is indeed the word which best describes the general stamp of his tragedies. He represents a reaction from the extravagance of Italian drama in the seventeenth century; but his endeavour after classical form is that of a mind which had more force and passion than sensibility or imagination.

<sup>2</sup> Conspicuous among these is the scene at the tomb, where Electra divines the identity of Orestes by overhearing his outburst of grief and vows of vengeance, while Pylades (fearing a recognition) pretends to her that his friend is of unsound mind (Act II, Sc. 2). A few verses, which immediately precede the discovery, will serve to give some idea of the style:—

ELETTRA.

Gli sguardi

Fissi ei tien sulla tomba, immoti, ardenti;

È terribile in atto...—O tu, chi sei,

Che generoso ardisci?...

ORESTE.

A me la cura

Lasciane, a me.

PILADE.

Già più non t'ode. O donna,

Scusa i trasporti insani: ai detti suoi

Non badar punto: è fuor di se.—Scoprirti

Vuoi dunque a forza?

is rather that of an abridgement from such a work. Thus both Voltaire and Alfieri—the two moderns who, in treating the story of Electra, have been most closely studious of the classical models—have, in their different ways, something to teach us with regard to those qualities which distinguish the Greek masterpieces<sup>1</sup>.

Traces in  
art of the  
Aeschylean and  
Sophoclean  
plays.

§ 24. We have already seen how the lyric *Oresteia* of Stesichorus is related to certain works of Greek art. It may be interesting, in conclusion, to observe how far the dramatic versions of the story can be traced in that province. As might have been expected, the Aeschylean trilogy has been the most influential.

ORESTE.

Immergerò il mio brando

Nel traditor tante fiate e tante,  
Quante versasti dalla orribil piaga  
Stille di sangue.

ELETTRA.

Ei non vaneggia. Un padre...

ORESTE.

Sì, mi fu tolto un padre. Oh rabbia! E inulto  
Rimane ancora?

ELETTRA.

E chi sarai tu dunque,

Se Oreste non sei tu?

PILADE.

Che ascolto?

ORESTE.

Oreste!

Chi, chi mi appella?

PILADE.

Or sei perduto.

ELETTRA.

Elettra

Ti appella; Elettra io son, che al sen ti stringo  
Fra le mie braccia.

<sup>1</sup> M. Patin (*Études sur les Tragiques grecs*, vol. II. pp. 382 ff.) notices, among other plays on this subject, two which present certain points of interest. One is the *Clytemnestre* of Alex. Soumet, produced in 1822, when the part of Orestes was acted by Talma. The influence of the Greek dramatists is mingled with that of Alfieri. Unlike his modern predecessors, the author makes use of Clytaemnestra's dream, to which he gives a new and striking form. From the *Orestie* of Alex. Dumas (produced in 1856) is cited a beautiful lament of Electra (Act II, Sc. 6), an echo of several passages in Sophocles.

Thus the *Choephoroi* has helped to inspire a vase-painting<sup>1</sup> in which Electra, Orestes and Pylades, with some other figures, are seen at the grave of Agamemnon,—the god Hermes (whom Orestes invokes at the beginning of that play) being also present. The passage of the *Eumenides* which alludes to the purification of Orestes by the blood of swine (καθαρμοὶ χοιροκτόνοι, v. 283) is illustrated by another vase<sup>2</sup>; Apollo, at Delphi, is holding a slain sucking-pig over the head of Orestes, while the ghost of Clytaemnestra seeks to arouse the slumbering Furies. In a third vase-picture<sup>3</sup>, also indebted to the *Eumenides* (187—223), we see the Furies now awake, and about to resume their chase of Orestes; Apollo, at his side, sternly reproves them; while the benign figure of Athena, to whom Orestes looks up, typifies his approaching acquittal at Athens. Lastly, the crisis in the trial on the hill of Ares, when the goddess places her pebble in the urn, is depicted on a vase<sup>4</sup> of the later Roman age. The *Electra* of Sophocles has suggested the subject represented on an Apulian vase<sup>5</sup>; Orestes, wearing a chlamys, and carrying a spear in his left hand, shows a funeral urn to Electra; Pylades, also with chlamys and spear, follows him. The moment is that at which the two youths, disguised as Phocian messengers from Strophius, arrive before the gates of the palace, and inform Electra of their errand (1113 f.):—

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ  
τεύχει θανόντος, ὡς ὀρᾷς, κομίζομεν.

A marble group<sup>6</sup>, now in the Museum at Naples, represents a youth standing at the right side of a maiden whose outstretched

<sup>1</sup> The vase is from Lower Italy, and is now at Naples: Rochette, *Mon. inédit.* pl. 34. It is reproduced in Baumeister's *Denkmäler*, p. 1111, with Overbeck's interpretation of it.

<sup>2</sup> From Apulia, published in *Mon. Inst.* iv. 48: Baumeister, *Denkm.* p. 1117.

<sup>3</sup> Millin, *Peintures de Vases*, II. 68: Baumeister, *Denkm.* p. 1118.

<sup>4</sup> Found at Kertsch: Baumeister, *Denkm.* p. 1119, where Stephani's explanation of it is given.

<sup>5</sup> Reproduced by Prof. A. Michaelis at the head of the Preface to his revision of Otto Jahn's *Sophoclis Electra* (3rd ed., p. iii, Bonn, 1892). He refers (p. vii) to the publications and interpretations of the vase by Laborde (*Vases Lamberg* I, pl. 8), J. de Witte and C. Lenormant (*Élite céramogr.* II. pl. 79), and Overbeck (*Bildwerke* pl. 29, 61).

<sup>6</sup> Reproduced in Baumeister's *Denkm.* p. 1192; and by Michaelis in Jahn's *Electra*, p. 31.

right arm encircles his neck, the hand resting on his right shoulder. This work, remarkable for a grave and chastened beauty, is suggestive of an elder sister with her brother; and, according to a probable interpretation<sup>1</sup>, the persons are Electra and Orestes. We are reminded of the sequel to the recognition in the play of Sophocles, where the sister says, ἔχω σε χερσίν; and Orestes answers, ὥς τὰ λοίπ' ἔχοις αἰεί (v. 1226); though the moment imagined by the sculptor is one when the first transport of joy has subsided into a calmer happiness. It remains to notice a slight but significant testimony to Sophoclean influence on the treatment of this subject in the art of the Imperial age. Lucian describes a picture in which Orestes and Pylades are slaying Aegisthus, while Clytaemnestra, already slain, is seen on a couch<sup>2</sup>. He commends the skill which fixes attention on the doom of a wicked man, but leaves in the background the vengeance taken on a mother by a son<sup>3</sup>. Now, among the extant literary sources for the story, the *Electra* of Sophocles is the only one in which the death of Clytaemnestra precedes that of Aegisthus<sup>4</sup>; and the effect for which Lucian gives credit to the painter is the same which is obtained, in a subtler form, by the dramatic perspective of the poet.

<sup>1</sup> This view is accepted by Prof. Michaelis (*op. cit.* p. vii). According to others, the persons are Merope and her son Cresphontes (from the *Cresphontes* of Euripides); or Deianeira exhorting her son Hyllus to go in search of Heracles (Soph. *Tr.* 82 ff.); or Penelope and Telemachus.

The group is the work of Stephanus, a pupil of Menelaüs, himself the pupil of Pasiteles, a sculptor and versatile artist of Lower Italy, who lived in the earlier half of the first century B.C. See Dr C. Waldstein's article on Pasiteles in Baumeister's *Denkmäler*, p. 1190.

<sup>2</sup> Lucian *Περὶ τοῦ οἴκου*, § 23.

<sup>3</sup> *Id.* σεμνὸν δέ τι ὁ γραφεὺς ἐπενόησεν, τὸ μὲν ἀσεβὲς τῆς ἐπιχειρήσεως δέλξας μόνον καὶ ὡς ἤδη πεπραγμένον παραδραμῶν, ἐμβραδύνοντας δὲ τοὺς νεανίσκους ἐργασάμενος τῷ τοῦ μοιχοῦ φόνῳ.

<sup>4</sup> With regard to the authority followed by the painter, Lucian remarks, τὸ ἀρχέτυπον ὁ γραφεὺς παρ' Εὐριπίδου ἢ Σοφοκλέους δοκεῖ μοι λαβεῖν, forgetting that no situation even distantly similar occurs in the play of the younger dramatist. Indeed, so far as I can discover, the Euripidean *Electra* is nowhere traceable in ancient art, to which it offered no specially suitable material. It will be observed that the picture described above does not agree in detail with the closing scene in the play of Sophocles; it is the order of the retributive acts, and the prominence given to them respectively, which unmistakably shows his influence.



## MANUSCRIPTS, EDITIONS, ETC.

§ 1. THE *Electra* was one of the most popular plays in Byzantine MSS. as in older times, and ranks second only to the *Ajax* in respect to number of mss. This popularity bears upon another fact which is illustrated by the scholia (see below, § 3),—viz., the frequency of variants indicating a text, or texts, inferior to that represented by the better codices. On the other hand, though the great mass of the later mss. are of no independent value, and teem with errors due to carelessness or to feeble conjecture, yet it happens now and again that some one among them preserves or confirms a true reading, offers a noteworthy variant, or presents some other point of interest. A few examples may be given:—Verse 187. Vindobonensis: ε written over the ο of τοκέων.—305. Δ: μοι for μον.—445. Vat. a: κάρα (vulg. κάρα).—485. Ienensis and Vat. 45: χαλκόπλακτος (vulg. χαλκόπληκτος).—495. Aug. c adds θάρσος after ἔχει (with Γ and Pal.).—534. Aug. b: τίνων (vulg. τίνος).—581. D: τιθῆς.—941. Ambros. G. 56 sup.: ἐς τόδ' for ἔσθ' ὃ γ'.—950. Monacensis: λελείμεθα.—1251. Aug. c: παρρησία (vulg. παρουσία).—1275. Ienensis: πολύπονον (vulg. πολύστονον).—1403. Ienensis has ἡμᾶς superscript (while the word has disappeared from the other mss.).—1458. Ienensis: πύλαις (vulg. πύλας).

Among the aids to the textual criticism of the *Electra* which have appeared within the last quarter of a century, none is more valuable than the Jahn-Michaelis edition. Subsequently to the publication of his *Electra* in 1861, Otto Jahn saw more and more reason to doubt whether the Laurentian ms. (L) was the source of all the others now extant, and took steps to procure further materials for a judgment on the question. At his request Dr H. Hinck made a complete collation of two Florentine mss.; viz., Laur. xxxi. 10, commonly denoted as Lb, by Michaelis as l, by Campbell as L<sup>p</sup>; and Laur. 2725 (formerly Abbat. 152), commonly denoted as Γ, by Michaelis as G. Hinck

also collated L, where he saw reason to question former reports, or where the original reading had been changed by correctors. From another friend, Dr E. Hiller, Jahn obtained a collation of the Vienna ms. of the *Electra*, Vindobonensis (phil. graec. 281, of the 14th or 15th century). The collations of the Paris mss. A and E made by Dr R. Prinz were also placed at his disposal. Shortly before his death, Jahn entrusted the task of re-editing his *Electra* to Prof. Michaelis, desiring that the critical apparatus should be much enlarged, and in particular should exhibit all the discrepancies from L of the Florentine mss. Lb and Γ, and of the Parisian mss. A and E. The second edition of Jahn's work, thus amplified, was published by Prof. Michaelis in 1872. The third edition, with further improvements of detail, appeared in 1882.

Besides giving a full report of the four mss. above-mentioned (Lb, Γ, A, and E), Prof. Michaelis has used the collation of the Vindobonensis largely enough to show the character of that ms., which, though abounding in errors and interpolations, contains a few ingenious corrections. A point which is placed in a clear light is the relation of Lb to L, of which Dr Hinck contributes a discussion. Lb is the nearest of all the known mss. to L, yet is not a transcript from it, as is proved by the number and nature of the discrepancies; as also by the fact that Lb has the list of the *Dramatis Personae*, which is wanting (for the *Electra*) in L. The archetype of Lb must have been a ms. copied from L at a time when the latter was either wholly or generally free from the corrections or conjectures made by later hands. Lb, again, contains some readings different from any, of any date, which occur in L. But, as a rule, Lb agrees with the text of L in its original form, and is thus occasionally a help to determining that text where the later correctors of L have altered or obscured it. With regard to the general relationship of the mss., Prof. Michaelis recognises that the collations used by him fully bear out the distinction between two principal groups, of which L and Paris A are respectively the types. As Lb is akin to L, so is E to A, while Γ holds an intermediate position.

The  
Laurentian  
MS.

§ 2. In common with the later mss., L exhibits the interpolation αὐδᾶς δὲ πόλον (856), first deleted by Triclinius. It shares also the interpolation πατέρων after γενναίων (128), first removed by Monk (*Mus. Crit.* i. p. 69, ann. 1814). But the general superiority of L is not less apparent in this play than in the rest. Thus in v. 174, where, like the other mss., it now has the corrupt ἔστι, it originally had the genuine reading, ἔτι. In 192 most mss. have lost ἀμφίσταμαι, but L has

at least ἀφίσταμαι, while the majority have ἐφίσταμαι. Some points of interest as to the readings of L may be seen in my critical notes on 783, 1275, 1298, 1396. Details characteristic of the ms. as such, and especially of processes traceable in the corrections, will be found at 164, 234, 363, 443, 852, 1368, 1378, 1449.

Verses 584—586, accidentally omitted from the text of L, have been supplied in the margin by the first hand. It is the first hand also which has inserted verse 993 in the text. But the addition of verse 1007 in the margin is due to the first corrector (S). A comparison of v. 993 with 1007 is instructive in regard to the difference between the two handwritings, which is often less clear than in this example. The addition of verses 1485—6 in the margin may also be attributed to the first corrector.

§ 3. The scholium in L on v. 272 preserves αὐτοέντην, changed in Scholia. the MSS. to αὐτοφόντην. The scholium on 446 confirms (by the words τῇ ἑαυτῶν κεφαλῇ) the true reading κάρᾱ in 445, lost in almost all MSS. At v. 1281 the lemma of the scholium in L preserves ἄν, corrupted in the text of L, as in most MSS., to ἄν. Several of the variants recorded in the scholia are curious for the free indulgence in feeble guess-work which they suggest. A typical example occurs in the schol. on 1019, where οὐδὲν ἦσσαν figures as a v. l. for αὐτόχειρι. Similarly the schol. on 303 records προσμένονσ' αἰεί ποτε as a v. l. for τῶνδε προσμένονσ' αἰεί. In 232 a v. l. for ἀνάρηθμος seems to have been αἰνόμος (corrupted in the scholium to ἀνάνομος). At 591 the scholiast mentions ἐπαυέσωμεν as a v. l. (a very bad one) for ἐπαινέσαιμ' ἄν. Occasionally variants of this class have made their way into the text. Thus in 592 the miserably weak τυγχάνει (obviously generated by τυγχάνεις in 586) was the original reading in L, where, however, it has been corrected to the genuine λαμβάνεις. In 676 the choice between νῦν τε καὶ πάλαι λέγω (L), and νῦν τε καὶ τότ' ἐννέπω (A), is more evenly balanced; though few critics, I think, will refuse preference to the former.

The ὑπόμνημα mentioned by the schol. on 451 and 488 is doubtless the commentary of Didymus (circ. 30 B.C.) on Sophocles,—one of the principal sources of our older scholia. (*Introd. to the Facsimile of the Laur. MS. of Sophocles*, p. 21: Lond. 1885.) The name of Didymus is supposed to be indicated by the letters Δι in the schol. on 28 (where see note).

§ 4. There are some gaps in the text. A trimeter has certainly been lost after v. 1264. In 1283 something has fallen out before ἔσχον. In 1432 the latter part of the trimeter is wanting. Hermann assumes

The state  
of the  
text.  
Lacunae.

also the following losses:—after 1427, an iambic tripod, and two trimeters: after 1429, a trimeter. On slighter grounds, lacunae are supposed by Leutsch after 344, 346, 351; by Morstadt after 35 and 530, and after the words ἐλθόντος εἰς φῶς in 419; by Jahn, after 316.

Proposed  
transposi-  
tions.

Many transpositions of single verses, or groups of verses, have been proposed. Thus:—Verse 68 to be placed after 70 (Morstadt). 651 after 652 (Nauck). 686 f. after 695 (Nauck). 720—722 after 733 (Burges), or after 740 (E. Piccolomini). 956 after 957 (Bergk). 1007 f. after 822 (G. Wolff), or after 1170 (Pflügel). 1049, 1048, 1047 to be read in that order (F. W. Schmidt). 1050—1057 to be rearranged (Bergk: see cr. n. there). Bergk's view of vv. 1178—1184 (see commentary) supposes, besides a derangement of the order, a mixture of different recensions. In no one of these instances does there seem to be any justification for dislocating the traditional text.

Interpolations.

The interpolations which have been supposed in the *Electra* are very numerous, though less numerous than in the *Trachiniae*. At least 110 verses have been suspected or condemned by various critics. I subjoin a list as complete as I have been able to make it:—

15 f. Nauck would reduce these two vv. to one, by omitting the words Ὀρέστα, καὶ σὺ φίλτατε ξένων | Πυλάδῃ. 20 f. Nauck and F. A. Paley. 21 f. Schwerdt would reduce these two vv. to one, by omitting ἐνταῦθ'...ἀλλ'. 59—66 A. Schöll and Leutsch. 61 Steinhart. 61—66 Morstadt. 62—66 Wecklein. 71 f. Herwerden and Schenkel. 72 Morstadt. 72—76 A. Schöll. 75 f. B. Todt and Nauck. 100 f. (the words ἀπ' ἀλλῃς | ἡ 'μοῦ) Nauck and Wecklein. 113 f. Dindorf. 114 Porson. 274 f. Nauck would reduce these two vv. to one, by omitting τῶδε...ῶστε, and substituting ἡ γὰρ for ῶστε. 345 f. O. Jahn. 345—351 A. Schöll. 398 f., 402 f., 414 f. Morstadt. 415—425 A. Schöll. 418 Nauck. 428 Morstadt and others. 439—441 A. Schöll. 451 f. F. A. Paley. 527 Nauck. 527 f. Schenkel. 533 Kolster and others. 536 Morstadt. 538 Nauck. 541 Nauck. 565 Jahn. 565—567 Nauck would reduce these three vv. to two. 573 f. Mekler. 588 Wunder. 621 Morstadt and Blaydes. 621—625 A. Schöll. 659 Jahn. 691 Lachmann, Hermann and others. 691 f. (the words διαύλων...τοῖτων) Nauck. 758 Deventer, Křivčala, F. A. Paley. 761—763 Morstadt. 768 Jahn. 804 f. Nauck would reduce these two vv. to one. 816 Morstadt and others. 939—941 Schenkel. 940 f. Morstadt and A. Schöll. 941 Nauck (placing 940 before 939). 947 f. Nauck would reduce these two vv. to one. 957 Wunder and others. 1001 f. Morstadt. 1005 f. Ahrens and others. 1052—1057 Morstadt. 1112—1114 A. Schöll. 1125 Jahn. 1129 f. Nauck. 1146 f. Nauck would reduce these two vv. to one. 1148 Herwerden. 1170 A. Zippmann. 1173 Bergk and others. 1181 f. A. Schöll. 1209 f. (partly) Nauck. 1210 Autenrieth. 1289—1292 Arndt and Ahrens. 1329 f. Nauck would reduce these two vv. to one. 1334 Ahrens and Morstadt. 1339—1345 A. Schöll. 1340—1344 Ahrens. 1345 Deventer (with τὰ for δὲ in 1344). 1355 Nauck. 1359 Nauck (adding μ'



after λόγους in 1360). 1459 Herwerden and Nauck. 1485 f. Dindorf and others. 1505—1507 Dindorf. 1508—1510 F. Ritter.

In a vast majority of these instances, the suspicion or rejection appears wholly unwarrantable, being due to one or more of the following causes: (1) imperfect appreciation of the censured passage in its relation to the whole context; (2) intolerance of commonplaces,—such as 1170 and 1173; or (3) more generally, a disposition to restrict the artistic freedom of poetical and dramatic expression, by demanding that it should invariably conform (*a*) to rigid logic, and (*b*) to the verbal usages of prose. It is surely a singular example of (1) and (3) in combination that Nauck should think fit to reject these beautiful verses (1129 f.), and thereby to impair also the beauty of their neighbours:—

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν.  
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.

I confess that, so far as I am able to see, verse 691 is the only one in this play which affords reasonable ground for strong suspicion; and I can only hope that any students of the *Electra* who may consult this edition will examine each of the supposed interpolations on its own merits. Conjectural emendation (as the notes will show) has not left much to glean,—for those, at any rate, who conceive that the proper use of that resource is restorative, not creative; but, to mention two examples of small points, no one seems to have suggested that in 1380 προπίτνω ought to be προπίπτω, or that the halting verse, 1264, τότ' εἶδες ὅτε θεοί μ' ἐπώτρυναν μολεῖν, might be healed by the mere change of ὅτε to εὖτε.

§ 5. Besides the various complete editions of Sophocles (*O. T.*, 3rd Editions. ed., p. lxi), I have consulted F. A. Paley's commentary, in his volume containing the *Philoctetes*, *Electra*, *Trachiniae* (London, 1880); the 3rd edition of G. Wolff's *Electra*, revised by L. Bellermann (1880); and, above all, the 3rd edition of Otto Jahn's *Electra*, as revised and enlarged by Professor Michaelis, a work of which the value for textual criticism has already been indicated, and which contains also a well-digested selection both of the ancient materials for interpretation of the play, and of modern conjectures.

## METRICAL ANALYSIS.

THE lyric metres of the *Electra* are the following. (1) Logaoedic, based on the choree (or 'trochee'),  $- \cup$ , and the cyclic dactyl  $\sim \cup$ , which is metrically equivalent to the choree. A logaoedic verse of 4 feet (or 'tetrapody'), composed of one cyclic dactyl and three chorees, is called Glyconic; of the 'first,' 'second,' or 'third' order, according to the place of the dactyl. Glyconics occur in the first strophe of the second Stasimon. The 'Pherecratic,' a logaoedic verse of 3 feet, occurs in the third strophe of the Parodos, per. iv., v. 3. A more detailed account of logaoedic verse will be found in *O. C.* p. lviii.

(2) Choreic, based on the choree (trochee). This occurs chiefly in verses of 4 or of 6 feet, and is often used to vary logaoedics.

(3) Dactylic, esp. in the form of the rapid tetrapody (acatalectic), as used in the Parodos (first Strophe, periods i. and iv.; second str., per. ii.; and Epode, per. iv.).

(4) Dochmiac,  $\cup$ ;  $-- \cup$  |  $-- \wedge$ . Dochmiac dimeters occur in the earlier part of the *μέλος ἀπὸ σκηνῆς* (1232 ff.), and in the third Stasimon. See *O. C.* p. lix.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of *Electra's* *θρήνος* preceding the Parodos (vv. 86—120), these belong to the class which may be described as 'free' or 'melic' anapaests, in contradistinction to the march-anapaest; see W. Christ, *Metrik*, 2nd ed., § 287, p. 247. They are especially characterised by the frequency of spondees, which give a slow and solemn movement, suited to laments (whence the name 'Klaganapäste' has sometimes been applied to them); while they also admit the converse licence of resolving long syllables (cp. commentary on 88 f.).

(6) The 'paeon quartus,'  $\cup\cup\cup-$ , is appropriately introduced in the first verse of the third Stasimon—that short ode which marks the moment of suspense, just after the avengers have entered the house. The paeon is suited to express agitation or excitement, especially in earnest entreaty; thus the Danaïdes use it (in its 'cretic' form,  $-\cup-$ ) in Aesch. *Suppl.* 418 ff.,  $\phi\rho\acute{o}\nu\tau\iota\sigma\omicron\nu, \kappa\alpha\iota \gamma\epsilon\nu\acute{o}\nu | \pi\alpha\nu\delta\acute{\iota}\kappa\omega\varsigma \epsilon\upsilon\sigma\epsilon\beta\eta\varsigma \pi\rho\acute{o}\xi\epsilon\nu\omicron\varsigma \kappa.\tau.\lambda.$  In v. 1388, the paeon is replaced, and as it were balanced, by a kindred measure, the bacchius,  $---\cup$ , often employed to denote perplexity or surprise; as in Aesch. *P. V.* 115  $\tau\acute{\iota}\varsigma \acute{\alpha}\chi\omega, \tau\acute{\iota}\varsigma \omicron\delta\mu\acute{\alpha} \pi\rho\omicron\sigma\epsilon\pi\tau\alpha \mu\acute{\iota} \acute{\alpha}\phi\epsilon\gamma\gamma\acute{\eta}\varsigma$ ;  $\acute{\cup}:---\cup|---$ ,  $\cup||---\cup|---\wedge||$ . (See J. H. H. Schmidt, *Rhythmic and Metric*, § 11, p. 34.) Such interchange of the paeon and the bacchius is not infrequent; it is employed with beautiful effect in the strophes of Pindar's second Olympian.

The lyrics of the *Electra* have a special interest in regard to the question concerning the period to which the play belongs. Down to about 420 B.C. it is somewhat rare in tragic lyrics to find different classes of metre combined within the same strophe. One class is the  $\gamma\acute{\epsilon}\nu\omicron\varsigma \acute{\iota}\sigma\omicron\nu$ , in which the time-value of the thesis is equal to that of the arsis, as it is in the dactyl, the spondee, and the anapaest. The other class, the  $\gamma\acute{\epsilon}\nu\omicron\varsigma \delta\iota\pi\lambda\acute{\alpha}\sigma\iota\omicron\nu$  or  $\acute{\alpha}\nu\iota\sigma\omicron\nu$ , includes the trochee and iambus, with the measures based upon them. In plays of the earlier period, the same strophe seldom represents both these classes. But in the Parodos of the *Electra* a single strophe combines dactyls or anapaests with choreic or logaoedic verses; and the Epode unites all four kinds. Such *πολυμετρία* was associated with the new tendencies in music which began to prevail shortly before the Sicilian Expedition.

In the third Stasimon (1384—1397) we have an example, which W. Christ cites as typical (*Metrik*, § 520), of dochmiacs in combination with other elements, the paeon, bacchius, and iambic. Another feature worthy of notice is presented by the  $\mu\acute{\epsilon}\lambda\omicron\varsigma \acute{\alpha}\pi\omicron \sigma\kappa\eta\nu\acute{\eta}\varsigma$  in 1232—1287, viz., the use made of the iambic trimeter in connection with dochmiacs. The combination occurs elsewhere, as in Aesch. *Ag.* 1136 ff., and Ar. *Ach.* 490 ff. But here the four successive couples of trimeters, inserted at intervals, clearly mark a purpose of contrasting the more animated or impassioned lyrics with this calmer measure. Iambic trimeters, when thus interposed in a melic passage, were not spoken, as in ordinary dialogue, but given in recitative with musical accompaniment (*παρακαταλογή*). (Cp. Albert Müller, *Griech. Bühnen-allerthümer*, p. 192, n. 2: W. Christ, *Metrik*, § 376, p. 321.)

In the subjoined metrical schemes, the sign  $\perp$  denotes that the

ordinary time-value of a long syllable, commonly marked —, is increased by one half, so that it becomes equal to — ∪ or ∪ ∪ ∪: the sign ⊔ denotes that such time-value is doubled, and becomes equal to — — or — ∪ ∪. The sign ≧ means that an ‘irrational’ long syllable (συλλαβὴ ἄλογος) is substituted for a short. The letter ω, written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, ∧ marks a pause equal to ∪,  $\overline{\wedge}$  a pause equal to —. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, ∴

The end of a rhythmical unit, or ‘sentence,’ is marked by ||. The end of a rhythmical ‘period’ (a combination of two or more such sentences, corresponding with each other) is marked by ||.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῶδος*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῶδος*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῶδος*, mesode, or interlude.

## I. Parodos, vv. 121—250.

In point of length, this song of 130 verses stands next to the parodos of the *O. C.*, which contains 136; while that of the *Philoctetes* comes third, with 83. When Electra’s monody (vv. 86—120) and this ode are taken together, they form the longest lyric passage extant in Sophocles (164 vv.).

FIRST STROPHE.—The measures of the several periods are as follows:—I. dactylic: II. dactylic: III. choreic (or ‘trochaic’): IV. dactylic: V. logaoedic: VI. choreic. The dactylic verses, it will be seen, are almost exclusively tetrapodies, such as occur again in the second Strophe, and in the Epode.

I. 1. — — — — ∪ ∪ ∪ —  
 ω παι | παι δυσ|τανοτατ|as  $\overline{\wedge}$  ||  
 αλλ ου | τοι τον γ| εξ αἰδ | α  $\overline{\wedge}$

— — — — ∪ ∪ ⊔ — — — — ∪ ∪ — ∪ — — —  
 2. ηλεκτρ|α ματρ|ος τιν α|ει || τακεις | ωδ ακορ|εστον | οιμωγ | αν  $\overline{\wedge}$  ||  
 παγκοιν|ου λιμν|ας πατερ|αν || στασεις | ουτε γο | οισιν | ουτ ευχ|αις\*  $\overline{\wedge}$

\* γόοισιν οὐτ’ εὐχαῖς is Erfurdt’s conjecture: see on v. 139.



I. τον παλαι | εκ δολερ|ας αθε|ωτατα ||  
αλλ απο | των μετρι|ων επ α|μηχανον

II.

2. ματρος αλ|οντ απατ|αις αγα|μεμνονα  
αλγος α |ει στεναχ|ουσα δι|ολλυσαι ]

κακ: α τε | χειρι | προδοτον | ως ο | ταδε πορ|ων Λ ||  
εν: οis αν | αλυσis | εστιν | ουδε | μα κακ|ων Λ ]

### III.

I. ω γενεθλ|α γενν| αι|ων  $\overline{\Lambda}$  ||  
νηπιος|ος των|οικτρ|ως  $\overline{\Lambda}$

IV.

2. ηκετ|εμ|ων|καματ|ων|παρα|μνθιον||  
οιχομεν|ων|γονε|ων|επι|λαθεται

3. οἶδα τε | και ξυνι|ημι ταδ | ου τι με ||  
αλλ εμε γ | α στονο|εσσ αραρ | εν φρενας

4. φυγγανει | ουδ εθελ|ω προλιπ|ειν τοδε ||  
α ιτυν | αιεν ιτ | υν ολο |φυρεται

5. μη ου τον ε|μον στενα|χειν πατερ | αθλιον  
ορνις α· | τυζομεν | α διος | αγγελος

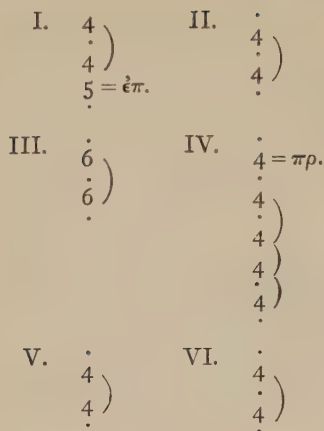
αλλ : ω | παντ | οι | ας φιλο || τητος αμειβομεν | αι χαρ | ιν Λ ||  
 ι : ω | παν | τλαμ | ων νιοβ || α σε δε γ | ω γε νεμ | ω θε | ον Λ

V.

I.  $\epsilon :: \text{ατε} \mu | \omega \delta \alpha \lambda | \nu | \epsilon \iota \nu \wedge ||$   
 $\alpha \tau :: \epsilon \nu \tau \alpha \phi | \omega \pi \epsilon \tau \rho | \alpha \iota | \psi \wedge$

VI.

2. αι | αι ικν|ουμ|αι Λ ]]  
αι | ει δακρ|υ|εις Λ



[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

- I.  $\begin{array}{c} > \quad \text{—} \end{array}$   
 ου : τοι | σοι | μουν|α || τεκνον|αχ|ος|εφαν|η|βροτ|ων Λ ||  
 θαρσ : ει | μοι | θαρσ|ει || τεκνον|ετ|ι|μεγας|ουραν|ψ Λ
- II. I.  $\begin{array}{c} > \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 προς : οτι|συ|των|ενδον|ει|περ|ισσ|α Λ ||  
 ζευς : ος|εφορ|α|παντα|και|κρατ|υν|ει Λ
2.  $\begin{array}{c} > \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 οis : ομο|θεν|ει|και|γον|α|ξυν|αιμ|ος Λ ||  
 ψ : τον|υπερ|αλγ|η|χολ|ον|νεμ|ουσ|α Λ
3.  $\begin{array}{c} \text{—} > \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 οia : χρυσο|θεμ|is|ζω|ει|και|ιφian|ασσα ||  
 μηθ|ois|εχθαιρ|εις|υπερ|αχθεο|μητ|επι|λάθου
4.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 κρυπτ : α|τ|αχ|εων|εν|ηβ|α Λ ||  
 χρον : ος|γαρ|ευμαρ|ης|θεός Λ
5.  $\begin{array}{c} > \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 ολβ : ιος|οἰν|α|κλειν|α Λ ||  
 ουτ : ε|γαρ|ο|ταν|κρισ|αν Λ
6.  $\begin{array}{c} > \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 γα : ποτε|μυκ|ην|αι|ων Λ ||  
 βου : νομον|εχ|ων|ακτ|αν Λ
7.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \end{array}$   
 δεξεται | ευπατριδ|αν|διος|ευφρονι ||  
 παις|αγα|μεμνονιδ|ας|απερ|ιτροπος ||

8.  $\beta\eta : \mu\alpha\tau\iota \mu\omicron\lambda \mid \omicron\upsilon\tau \alpha \mid \tau\alpha\nu\delta\epsilon \mid \gamma\alpha\nu \omicron\rho \epsilon\sigma\tau \mid \alpha\nu \wedge \parallel$   
 $\omicron\upsilon\theta : \omicron \mid \pi\alpha\rho\alpha \mid \tau\omicron\nu \alpha\chi\epsilon\rho \mid \omicron\nu\tau\alpha \mid \theta\epsilon\omicron\varsigma \alpha\nu \mid \alpha\sigma\sigma \mid \omega\nu \wedge$

9.  $\omicron\nu \gamma : \epsilon\gamma\omega \alpha \mid \kappa\alpha\mu\alpha\tau\alpha \mid \pi\rho\omicron\sigma\mu\epsilon\nu \mid \omicron\upsilon\sigma \alpha \mid \tau\epsilon\kappa\nu \mid \omicron\varsigma \wedge \parallel$   
 $\alpha\lambda\lambda : \epsilon\mu\epsilon \mu\epsilon\nu \mid \omicron \pi\omicron\lambda\upsilon\varsigma \mid \alpha\pi\omicron\lambda\epsilon \mid \lambda\omicron\iota\pi\epsilon\nu \mid \eta\delta \mid \eta \wedge$

10.  $\tau\alpha\lambda : \alpha\iota\nu \alpha \mid \nu\mu\phi \mid \epsilon\upsilon\tau\omicron\varsigma \mid \alpha\iota\epsilon\nu \mid \omicron\iota\chi\nu \mid \omega \wedge \parallel$   
 $\beta\iota : \omicron\tau\omicron\varsigma \alpha\nu \mid \epsilon\lambda\pi \mid \iota\sigma\tau\omicron\varsigma \mid \omicron\upsilon\delta \epsilon\tau \mid \alpha\rho\kappa \mid \omega \wedge$

III. 1.  $\delta\alpha\kappa\rho\upsilon\sigma\iota \mid \mu\upsilon\delta\alpha\lambda\epsilon \mid \alpha \tau\omicron\nu \alpha\nu \mid \eta\nu\upsilon\tau\omicron\nu \parallel$   
 $\alpha\tau\iota\varsigma \alpha\nu \mid \epsilon\upsilon \tau\epsilon\kappa\epsilon \mid \omega\nu \kappa\alpha\tau\alpha \mid \tau\alpha\kappa\omicron\mu\alpha\iota$

2.  $\omicron\iota\tau\omicron\nu \epsilon\chi \mid \omicron\upsilon\sigma\alpha \kappa\alpha\kappa \mid \omega\nu \omicron \delta\epsilon \mid \lambda\alpha\theta\epsilon\tau\alpha\iota$   
 $\alpha\varsigma \phi\iota\lambda\omicron\varsigma \mid \omicron\upsilon\tau\iota\varsigma \alpha\nu \mid \eta\rho \upsilon\pi\epsilon\rho \mid \iota\sigma\tau\alpha\tau\alpha\iota$

3.  $\omega\nu \tau \epsilon\pi\alpha\theta \mid \omega\nu \tau \epsilon\delta\alpha \mid \eta \tau\iota \gamma\alpha\rho \mid \omicron\upsilon\kappa \epsilon\mu\omicron\iota$   
 $\alpha\lambda\lambda \alpha\pi\epsilon\rho \mid \epsilon\iota \tau\iota\varsigma \epsilon\pi \mid \omicron\iota\kappa\omicron\varsigma \alpha\nu \mid \alpha\zeta\iota\alpha$

4.  $\epsilon\rho\chi\epsilon\tau\alpha\iota \mid \alpha\gamma\gamma\epsilon\lambda\iota \mid \alpha\varsigma \alpha\pi\alpha\tau \mid \omega\mu\epsilon\nu\omicron\nu$   
 $\omicron\iota\kappa\omicron\nu\omicron\mu \mid \omega \theta\alpha\lambda\alpha\mu \mid \omicron\upsilon\varsigma \pi\alpha\tau\rho\omicron\varsigma \mid \omega\delta\epsilon \mu\epsilon\nu$

IV. 1.  $\alpha : \epsilon\iota \mid \mu\epsilon\nu \mid \gamma\alpha\rho \pi\omicron\theta \mid \epsilon\iota \wedge \parallel$   
 $\alpha : \epsilon\iota \mid \kappa\epsilon\iota \mid \sigma\upsilon\nu \sigma\tau\omicron\lambda \mid \alpha \wedge$

2.  $\pi\omicron\theta : \omega\nu \delta \omicron\upsilon\kappa \mid \alpha\zeta\iota \mid \omicron\iota \phi\alpha\nu \mid \eta\nu\alpha\iota \parallel$   
 $\kappa\epsilon\nu : \alpha\iota\varsigma \delta \alpha\mu\phi \mid \iota\sigma\tau\alpha\mu \mid \alpha\iota \tau\rho\alpha\pi \mid \epsilon\zeta\iota\alpha\iota\varsigma$

I.  $\begin{array}{c} \cdot \\ 4 \\ 4 \end{array} \rangle$

II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \end{array}$

III.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \rangle$

IV.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \rangle$

THIRD STROPHE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the πολυμετρία to which reference was made above (p. lxxiii). The 1st and 4th verses are still anapaestic dimeters; but v. 3 is a choreic tripody, and v. 3 a logaoedic tripody, of the form known as a ‘first Pherecratic’ (*O. C.* p. lviii). In Per. V. we have choreic hexapodies.

I. 1.  $\begin{array}{ccccccc} - & - & - & - & - & \sqcup & - \\ \text{οικτρ} : \alpha \mu\epsilon\nu & | & \nu\sigma\tau\omicron\iota\varsigma & | & \alpha\upsilon\delta & | & \alpha \overline{\Lambda} \parallel \\ \phi\rho\alpha\zeta : \omicron\upsilon \mu\eta & | & \pi\omicron\rho\sigma\omega & | & \phi\omega\nu & | & \epsilon\iota\nu \overline{\Lambda} \end{array}$

2.  $\begin{array}{ccccccc} - & - & - & - & - & - & - \\ \text{οικτρ} : \alpha \delta \epsilon\nu & | & \kappa\omicron\iota\tau\alpha\iota\varsigma & | & \pi\alpha\tau\rho\omega\alpha\iota\varsigma & \overline{\Lambda} \parallel \\ \omicron\upsilon : \gamma\nu\omega\mu\alpha\nu & | & \iota\sigma\chi\epsilon\iota\varsigma & | & \epsilon\xi \omicron\iota\omega\nu & \overline{\Lambda} \end{array}$

3.  $\begin{array}{ccccccc} \cup \cup & - & - & - & - & - & - \\ \text{οτε} : \omicron\iota \pi\alpha\gamma\chi\alpha\lambda\kappa\omega\nu & | & \alpha\nu\tau\alpha\iota & \alpha \overline{\Lambda} \parallel \\ \tau\alpha \pi\alpha\rho : \omicron\nu\tau \omicron\iota\kappa & | & \epsilon\iota\alpha\varsigma & | & \epsilon\iota\varsigma \alpha\tau\alpha\varsigma & \overline{\Lambda} \end{array}$

4.  $\begin{array}{ccccccc} \overline{\cup} & - & - & - & \sqcup & - & - \\ \gamma\epsilon\nu\upsilon : \omega\nu \omega\rho\mu\alpha\theta\eta & | & \pi\lambda\alpha\gamma\alpha & \overline{\Lambda} \parallel \\ \epsilon\mu : \pi\iota\pi\tau\epsilon\iota\varsigma & | & \omicron\upsilon\tau\omega\varsigma & | & \alpha\iota\kappa & | & \omega\varsigma \overline{\Lambda} \end{array}$

II. 1.  $\begin{array}{ccccccc} \cup \cup & - \cup & \cup & - \cup \cup & - & - & - \\ \delta\omicron\lambda\omicron\varsigma : \eta\nu \omicron \phi\rho\alpha\sigma\alpha\varsigma \epsilon\rho\omicron\varsigma & | & \omicron \kappa\tau\epsilon\iota\nu & \alpha\varsigma \overline{\Lambda} \parallel \\ \pi\omicron\lambda\upsilon : \gamma\alpha\rho \tau\iota \kappa\alpha\kappa\omega\nu \upsilon\pi\epsilon\rho & | & \epsilon\kappa\tau\eta\sigma & | & \omega & \overline{\Lambda} \end{array}$

2.  $\begin{array}{ccccccc} - & - & - & - & \overline{\cup} & - & - \\ \delta\epsilon\iota\nu : \alpha\nu \delta\epsilon\iota\nu\omega\varsigma \pi\rho\omicron\phi\upsilon\tau\epsilon\upsilon\sigma\alpha\nu\tau\epsilon\varsigma & \overline{\Lambda} \parallel \\ \sigma\phi : \delta\upsilon\sigma\theta\upsilon\mu\omega & \tau\iota\kappa\tau\omicron\upsilon\sigma & \alpha\epsilon\iota & \overline{\Lambda} \end{array}$

3.  $\begin{array}{ccccccc} - & - & \cup \cup & - & \cup \cup & - \cup & - \\ \mu\omicron\rho\phi : \alpha\nu \epsilon\iota\tau\omicron\nu\nu \theta\epsilon\omicron\varsigma & | & \epsilon\iota\tau\epsilon \beta\rho\omicron\tau\omega\nu & \overline{\Lambda} \parallel \\ \psi\upsilon\chi : \alpha \pi\omicron\lambda\epsilon\mu\omicron\upsilon\varsigma \tau\alpha \delta\epsilon & | & \tau\omicron\iota\varsigma \delta\upsilon\nu\alpha\tau\omicron\iota\varsigma & \overline{\Lambda} \end{array}$

4.  $\begin{array}{ccccccc} \sqcup \cup & \sqcup \cup & \sqcup & - & - & - & - \\ \eta\nu \omicron : \tau\alpha\upsilon\tau\alpha & | & \pi\rho\alpha\sigma\sigma\omega\nu & \overline{\Lambda} \parallel \\ \omicron\upsilon\kappa \epsilon\rho & | & \iota\sigma\tau\alpha & | & \pi\lambda\alpha\theta & | & \epsilon\iota\nu \overline{\Lambda} \end{array}$

III. 1.  $\begin{array}{ccccccc} - & - & - & - & \overline{\cup} & - & \overline{\cup} \\ \omega : \pi\alpha\sigma\alpha\nu\kappa\epsilon\iota\nu\alpha \pi\lambda\epsilon\omicron\nu \alpha\mu\epsilon\rho\alpha & \overline{\Lambda} \parallel \\ \delta\epsilon\iota\nu : \omicron\iota\varsigma \eta\nu \alpha\gamma\kappa\alpha\sigma\theta\eta & \eta\nu \delta\epsilon\iota\nu\omicron\iota\varsigma & \overline{\Lambda} \end{array}$



2.  $\overline{\epsilon\lambda\theta} : \overline{\text{ουσ}} \overline{\epsilon\chi\theta} | \overline{\text{ιστα}} | \overline{\delta\eta} | \overline{\text{μοι}} \overline{\Lambda} \parallel$   
 $\epsilon\acute{\xi} : \text{οιδ} \text{ου} | \lambda\alpha\theta\epsilon\iota \mu | \sigma\rho\gamma | \alpha \overline{\Lambda}$
- V. 1.  $\overline{\omega} : \overline{\nu\upsilon\xi} \overline{\omega} | \overline{\delta\epsilon\iota\pi\nu\omega\nu} | \overline{\alpha\rho\rho\eta\tau} | \overline{\omega\nu} \overline{\Lambda} \parallel$   
 $\alpha\lambda\lambda : \epsilon\nu \gamma\alpha\rho | \delta\epsilon\iota\nu\omicron\iota\varsigma | \omicron\nu \sigma\chi\eta\sigma | \omega \overline{\Lambda}$
2.  $\overline{\epsilon\kappa} : \overline{\text{παγλ}} | \overline{\alpha\chi\theta} | \eta \overline{\Lambda} \parallel$   
 $\tau\alpha\nu\tau : \alpha\varsigma | \alpha\tau | \alpha\varsigma \overline{\Lambda}$
3.  $\overline{\tau\omicron\upsilon\varsigma} \overline{\epsilon\mu\omicron\varsigma} | \overline{\iota\delta\epsilon} \overline{\text{πατ}} | \overline{\eta\rho} \overline{\Lambda} \parallel$   
 $\omicron\phi\rho\alpha \mu\epsilon | \beta\iota\omicron\varsigma \epsilon\chi | \eta$
4.  $\overline{\theta\alpha\nu\alpha\tau} : \overline{\text{ους}} \overline{\alpha\iota\kappa} | \overline{\epsilon\iota\varsigma} \overline{\delta\iota\delta\upsilon\mu} | \overline{\alpha\iota\nu} \overline{\chi\epsilon\iota\rho} | \overline{\omicron\iota\nu} \overline{\Lambda}$   
 $\tau\iota\nu\iota : \gamma\alpha\rho \text{ποτα}\nu | \omega \phi\iota\lambda\iota | \alpha \gamma\epsilon\nu\epsilon\theta\lambda | \alpha \overline{\Lambda}$
- V. 1.  $\overline{\alpha\iota} : \overline{\text{τον}} \overline{\epsilon\mu\omicron\nu} | \overline{\epsilon\iota\lambda} | \overline{\omicron\nu} \overline{\beta\iota\omicron\nu} \overline{\Lambda} \parallel$   
 $\pi\rho\omicron\sigma : \phi\omicron\rho\omicron\nu \alpha\kappa | \omicron\upsilon\sigma | \alpha\iota\mu \epsilon\pi | \omicron\varsigma \overline{\Lambda}$
2.  $\overline{\pi\rho\omicron\delta\omicron\tau\omicron\nu} | \overline{\alpha\iota} \overline{\mu} \overline{\alpha\pi} | \overline{\omega\lambda\epsilon\sigma} | \overline{\alpha\nu} \overline{\Lambda} \parallel$   
 $\tau\iota\nu\iota \phi\rho\omicron\nu | \omicron\upsilon\nu\tau\iota | \kappa\alpha\iota\rho\iota | \alpha \overline{\Lambda}$
3.  $\overline{\alpha\iota\varsigma} : \overline{\theta\epsilon\omicron\varsigma} \overline{\omicron} | \overline{\mu\epsilon\gamma\alpha\varsigma} \overline{\omicron\lambda} | \overline{\upsilon\mu\pi\iota\omicron\varsigma} \overline{\Lambda} \parallel$   
 $\alpha\nu : \epsilon\tau\epsilon \mu \alpha\nu | \epsilon\tau\epsilon \pi\alpha\rho | \alpha\gamma\omicron\rho | \omicron\iota \overline{\Lambda}$
4.  $\overline{\pi\omicron\iota\nu} : \overline{\iota\mu\alpha} \overline{\pi\alpha\theta} | \overline{\epsilon\alpha} \overline{\pi\alpha\theta} | \overline{\epsilon\iota\nu} \overline{\pi\omicron\rho} | \overline{\omicron\iota} \overline{\Lambda} \parallel$   
 $\tau\alpha : \delta\epsilon \gamma\alpha\rho \alpha\lambda | \upsilon\tau\alpha \kappa\epsilon | \kappa\lambda\eta\sigma\epsilon\tau | \alpha\iota \overline{\Lambda}$
5.  $\overline{\mu\eta\delta\epsilon} \overline{\text{ποτ}} | \overline{\alpha\gamma\lambda\alpha\acute{\iota}} | \overline{\alpha\varsigma} \overline{\alpha\pi\omicron} | \overline{\gamma\alpha\iota\alpha\tau\omicron} \parallel$   
 $\omicron\upsilon\delta\epsilon \text{ποτ} | \epsilon\kappa \kappa\alpha\mu\alpha\tau | \omega\nu \alpha\pi\omicron | \pi\alpha\nu\sigma\omicron\mu\alpha\iota$
6.  $\overline{\tau\omicron\iota} : \overline{\alpha\delta} \overline{\alpha\nu\sigma} | \overline{\alpha\nu\tau\epsilon\varsigma} | \overline{\epsilon\rho\gamma} | \alpha \overline{\Lambda} \parallel$   
 $\alpha\nu : \alpha\rho\iota\theta\mu\omicron\varsigma | \omega\delta\epsilon | \theta\rho\eta\nu | \omega\nu \overline{\Lambda}$

I.

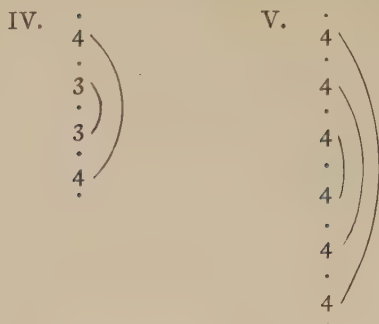
4  
4  
4  
4  
4

II.

4  
4  
4  
4  
4 = επ.

III.

4  
4  
4



EPODE.—I. Anapaestic dimeters (spondaic, as in per. I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic tripod. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

I. 1.  $\text{αλλ} : \text{ουν ευ|νοια γ} | \text{ανδ|ω} \overline{\wedge} ||$

2.  $\text{ματ} : \text{ηρ ωσ|ει τις} | \text{πιστ|α} \overline{\wedge} ||$

3.  $\text{μη} : \text{τικτειν} | \text{σ αταν} | \text{ατ|αις} \overline{\wedge} ]$

II. 1.  $\text{και τι μετρ|ον κακοτ|ατος ε|φν φερε} ||$

2.  $\text{πως επι} | \text{τοις φθιμεν|οις αμελ|ειν καλον} ||$

3.  $\text{εν τινι} | \text{τουτ ε|βλαστ ανθρ|ωπων} ]$

III. 1.  $\text{μητ} : \text{ειην} | \text{εντιμ|ος τουτ|οις} \overline{\wedge} ||$

2.  $\text{μητ} : \text{ει τω} | \text{προσκεμ|αι χρηστ|ω} \overline{\wedge} ||$

3. ξυν : ναιοιμ | ευκηλ|ος γονε|ων Λ ||

4. εκ : τιμους | ισχουσ|α πτερυγ|ας Λ ||

5. οξυτον|ων γο|ων Λ ||

IV. 1. ει γαρ ο | μεν θαν|ων || γα τε και | ουδεν | ων Λ ||

2. κεισεται|ταλ|ας || οι δε | μη παλ|ιν Λ ||

V. 1. δωσουσ | αντιφον|ους δικ|ας Λ ||

2. ερρ : οι τ αν | αιδ|ως α|παντων τ || ευσεβ|ει α | θνατ|ων Λ ||

I.  $\begin{pmatrix} \cdot \\ 4 \\ 4 \\ 4 \\ \cdot \end{pmatrix}$

II.  $\begin{pmatrix} \cdot \\ 4 \\ 4 \\ 4 \\ \cdot \end{pmatrix}$

III.  $\begin{pmatrix} \cdot \\ \{ 4 \\ 4 \\ 4 \\ 4 \} \\ \cdot \end{pmatrix}$

IV.  $\begin{pmatrix} \cdot \\ \{ 3 \\ 3 \\ 3 \\ 3 \} \\ \cdot \end{pmatrix}$

V.  $\begin{pmatrix} \cdot \\ 4 \\ 4 \\ 4 \\ \cdot \end{pmatrix}$

## II. First Stasimon, vv. 472—515.

STROPHE.—I. Logaoedic. II., III., and IV., Choreic.

I. 1. ει μη | γω παρα|φρων | μαντις ε|φυν Λ ||  
ηξει | και πολυ|πους | και πολυ|χειρ Λ

2. και : γνωμας | λειπομεν|α σοφ|ας || εισιν|α προ|μαντ|ις Λ ||  
α : δεινους | κρυπτομεν|α λοχ|οις || χαλκο|πους ερ| ιν |υς Λ

II. 1.  $\overset{\cup}{\delta\iota\kappa} : \overset{\cup}{\alpha} \overset{\cup}{\delta\iota\kappa} | \overset{\cup}{\alpha\iota\alpha} | \overset{\cup}{\phi\epsilon\rho\omicron\mu\epsilon\nu} | \overset{\cup}{\alpha} \overset{\cup}{\chi\epsilon\rho} | \overset{\cup}{\omicron\iota\nu} \overset{\cup}{\kappa\rho\alpha\tau\eta} \Lambda ||$   
 $\alpha : \lambda\epsilon\kappa\tau\rho\alpha | \nu\upsilon\mu\phi\alpha | \gamma\alpha\rho \epsilon\pi\epsilon | \beta\alpha\mu\iota | \alpha\iota \phi\omicron\nu | \omega\nu \Lambda$

2.  $\overset{\cup}{\mu\epsilon\tau} : \overset{\cup}{\epsilon\iota\sigma\iota\nu} | \overset{\cup}{\omega} | \overset{\cup}{\tau\epsilon\kappa\nu\omicron\nu} | \overset{\cup}{\omicron\upsilon} \overset{\cup}{\mu\alpha\kappa\rho} | \overset{\cup}{\omicron\upsilon} \overset{\cup}{\chi\rho\omicron\nu} | \overset{\cup}{\omicron\upsilon} \overset{\cup}{\Lambda}$   
 $\gamma\alpha\mu : \omega\nu \alpha\mu | \iota\lambda\lambda | \eta\mu\alpha\theta | \omicron\iota\sigma\iota\nu | \omicron\upsilon \theta\epsilon\mu\iota\varsigma \Lambda$

III. 1.  $\overset{\cup}{\nu\pi} : \overset{\cup}{\epsilon\sigma\tau\iota} | \overset{\cup}{\mu\omicron\iota} \overset{\cup}{\theta\rho\alpha\sigma\omicron\varsigma} | \overset{\cup}{\alpha\delta} || \overset{\cup}{\nu\pi\omicron\upsilon} | \overset{\cup}{\omega\nu} \overset{\cup}{\kappa\lambda\nu} | \overset{\cup}{\omicron\upsilon\sigma\alpha\nu} ||$   
 $\pi\rho\omicron : \tau\omicron\nu\delta\epsilon | \tau\omicron\iota \mu \epsilon\chi\epsilon\iota | \theta\alpha\rho\sigma || \omicron\varsigma \tau\iota^* | \mu\eta\pi\omicron\theta | \eta\mu\iota\nu$

2.  $\overset{\cup}{\alpha\rho\tau\iota} | \overset{\cup}{\omega\varsigma} \overset{\cup}{\omicron\nu} | \overset{\cup}{\epsilon\iota\rho\alpha\tau} | \overset{\cup}{\omega\nu} \Lambda ||$   
 $\alpha\psi\epsilon\gamma | \epsilon\varsigma \pi\epsilon\lambda | \alpha\nu \tau\epsilon\rho | \alpha\varsigma \Lambda$

IV. 1.  $\overset{>}{\omicron\upsilon} : \overset{>}{\gamma\alpha\rho} \overset{>}{\pi\omicron\tau} | \overset{>}{\alpha\mu\nu\alpha\sigma\tau} | \overset{>}{\epsilon\iota} \overset{>}{\gamma} \overset{>}{\omicron} | \overset{>}{\phi\upsilon\sigma\alpha\varsigma} || \overset{>}{\sigma} \overset{>}{\epsilon\lambda\lambda} | \overset{>}{\alpha\nu} | \overset{>}{\omega\nu} \overset{>}{\alpha\nu} | \overset{>}{\alpha\xi} \Lambda ||$   
 $\tau\omicron\iota\varsigma : \delta\rho\omega\varsigma\iota | \kappa\alpha\iota \varsigma\upsilon\nu | \delta\rho\omega\varsigma\iota\nu | \eta\tau\omicron\iota || \mu\alpha\nu\tau | \epsilon\iota | \alpha\iota \beta\rho\omicron\tau | \omega\nu \Lambda$

2.  $\overset{>}{\omicron\upsilon\delta} : \overset{>}{\alpha} \overset{>}{\pi\alpha\lambda} | \overset{>}{\alpha\iota\alpha} | \overset{>}{\chi\alpha\lambda\kappa\omicron} | \overset{>}{\pi\lambda\alpha\kappa\tau\omicron\varsigma} || \overset{>}{\alpha\mu\phi\alpha\kappa} | \overset{>}{\eta\varsigma} \overset{>}{\gamma\epsilon\nu} | \overset{>}{\upsilon\varsigma} \Lambda ||$   
 $\omicron\upsilon\kappa : \epsilon\iota\sigma\iota\nu | \epsilon\nu \delta\epsilon\iota\nu | \omicron\iota\varsigma \omicron\nu | \epsilon\iota\rho\omicron\iota\varsigma || \omicron\upsilon\delta | \epsilon\nu | \theta\epsilon\sigma\phi\alpha\tau | \omicron\iota\varsigma \Lambda$

3.  $\overset{>}{\alpha} : \overset{>}{\nu\iota\nu} \overset{>}{\kappa\alpha\tau\epsilon} | \overset{>}{\pi\epsilon\phi\rho\epsilon\nu} | \overset{>}{\alpha\iota\sigma\chi\iota\sigma\tau} | \overset{>}{\alpha\iota\varsigma} \overset{>}{\epsilon\nu} | \overset{>}{\alpha\iota\kappa\iota} | \overset{>}{\alpha\iota\varsigma} \Lambda ||$   
 $\epsilon\iota : \mu\eta \tau\omicron\delta\epsilon | \phi\alpha\sigma\mu\alpha | \nu\upsilon\kappa\tau\omicron\varsigma | \epsilon\nu \kappa\alpha\tau | \alpha\sigma\chi\eta\sigma | \epsilon\iota \Lambda$

I.  $\begin{array}{c} \cdot \\ 5 = \pi\rho. \\ \cdot \\ 4 \\ \cdot \end{array} \right)$

II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array} \right)$

III.  $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \\ \cdot \\ 4 = \epsilon\pi. \end{array} \right)$

IV.  $\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right\} \\ \cdot \\ 6 = \epsilon\pi. \end{array}$

\*  $\theta\acute{\alpha}\rho\sigma\omicron\varsigma \tau\iota$  is a conjectural supplement. See cr. n. and commentary on 495 ff. Another possibility is to write  $\upsilon\pi\epsilon\sigma\tau\iota \mu\omicron\iota \theta\acute{\alpha}\rho\sigma\omicron\varsigma$  (instead of  $\theta\rho\acute{\alpha}\sigma\omicron\varsigma$ ) in the strophe, and  $\pi\rho\delta \tau\hat{\omega}\nu\delta\acute{\epsilon} \tau\omicron\iota <\theta\acute{\alpha}\rho\sigma\omicron\varsigma \iota\sigma\chi\epsilon\iota \mu\epsilon>$  in the antistrophe. In the latter case, the metre would read thus:— $\overset{\cup}{\nu\pi} : \overset{\cup}{\epsilon\sigma\tau\iota} | \overset{\cup}{\mu\omicron\iota} | \overset{\cup}{\theta\alpha\rho\sigma\omicron\varsigma} | \overset{\cup}{\alpha\delta} || \overset{\cup}{\nu\pi\omicron\upsilon} | \overset{\cup}{\omega\nu} \overset{\cup}{\kappa\lambda\nu} | \overset{\cup}{\omicron\upsilon\sigma} | \overset{\cup}{\alpha\nu} \Lambda ||$ , and similarly in the antistrophe; the verse consisting of two tetrapodies, instead of two tripodies.

EPODE.—Choreic, in verses of four feet, varied by two hexapodies.

>    ∪ ∪ ∪    L    L — ∪ ∪ ∪    L L —  
1. ω : πέλοπος | α | προσθ|εν πολ|υπονός | ιππ|ει|α Λ ||

>    ∪ ∪ ∪    L L L — ∪ —  
2. ως : έμολες | αι|αν|ης | ταδε | γα Λ ||

>    ∪ ∪ ∪    L    L — > ∪ ∪ ∪    L L —  
3. ευ : τε γαρ ο | ποντ|ισθ|εις μυρτ||ίλος ε|κοιμ|αθ|η Λ ||

>    — ∪ L    L — > — >    L L —  
4. παγ : χρυσ|εων | διφρ|ων δυσ||τανοίς | αικ|ι|αις Λ ||

>    — ∪    L L L — ∪ —  
5. προ : ρριζος | εκ|ριφθ|εις | ου τι | πω Λ ||

∪    — ∪    L — > — ∪ ∪ ∪    L L —  
6. ε : λειπεν | εκ | τουδ οικ|ου πολ|υπονός | ιππ|ει|α Λ ||

### III. Kommos, 823—870.

FIRST STROPHE.—Logaedic. The general character of this strophe may be compared with that of *O. C.* 510—520, which, like this, is the first strophe of a kommos.

>    ∪ ∪ ∪    L — ∪ L    — ∪ —  
I. 1. πον : ποτε κερ|ανν|οι διος| η | πον φαεθ|ων Λ ||  
οιδ : α γαρ αν|ακτ|αμφιαρ|εων | χρυσοδετ|οις Λ

— ∪    L    — ∪ ∪    L — > — ∪ ∪    L —  
2. αλιος | ει | ταυτ εφορ|ωντ||ες κρυπτ|ουσιν εκ|ηλ | οι Λ ||  
ερκεσι | κρυφθ | εντα γυν | αικ || ων και | νυν υπο | γαι | ας Λ

— — — —  
[ε ε α ι α ι  
ε ε ι ω]

L    — ∪ ∪ L L  
3. ω | παι τι δακρ|υ | εις Λ ||  
παμ| ψυχός αν|ασσει Λ

— > — ∪ ∪ L — ∪ ∪ L —  
4. φευ μηδ|εν μεγ α|υσ|ης απολ|εις | πως Λ ||  
φευ φευ | δητ ολο | α | γαρ\* εδαμ| η | ναι Λ

\* In 844 the coryphaeus says *ὁλοὶ γάρ*, and Electra interrupts the sentence with *ἐδάμη*. The pause seems sufficiently to explain how *γάρ* might stand for a long syllable here. J. H. H. Schmidt prefers the alternative of supposing that in the strophe the final of *ἀύσης* is 'irrational,' a long for a short.



- II. 1.  $\begin{array}{c} > & \sim & \cup & \text{L} & & \sim & \cup & - \\ \epsilon\iota & \vdots & \tau\omega\nu & \phi\alpha\nu\epsilon\rho & \omega\varsigma & | & \omicron\iota\chi\omicron\mu\epsilon\nu & \omega\nu & \Lambda \parallel \\ \omicron\iota\delta & \vdots & \omicron\iota\delta & \epsilon\phi\alpha\nu & | & \eta & | & \gamma\alpha\rho & \mu\epsilon\lambda\epsilon\tau\omega\rho & \Lambda \end{array}$
2.  $\begin{array}{c} \sim & \cup & \text{L} & & \sim & \cup & \text{L} & & \sim & \cup & \text{L} & & \sim & \cup & \text{L} & & \sim & \cup & - \\ \epsilon\iota\varsigma & \alpha\iota\delta & | & \alpha\nu & | & \epsilon\lambda\pi\iota\delta & \nu\pi & \omicron\iota\varsigma & | & \epsilon\iota\varsigma & \kappa\alpha\tau & \epsilon\mu & \omicron\upsilon & | & \tau\alpha\kappa\omicron\mu\epsilon\nu & \alpha\varsigma & \Lambda \parallel \\ \alpha\mu\phi\iota & \tau\omicron\nu & | & \epsilon\nu & | & \pi\epsilon\nu\theta\epsilon\iota & \epsilon\mu & \omicron\iota & \delta & | & \omicron\upsilon\tau\iota\varsigma & \epsilon\tau & | & \epsilon\sigma\theta & | & \omicron\varsigma & \gamma\alpha\rho & \epsilon\tau & \eta\nu & \Lambda \end{array}$
3.  $\begin{array}{c} \sim & \cup & \text{L} & \text{L} & - \\ \mu\alpha\lambda\lambda\omicron\nu & \epsilon\pi & | & \epsilon\mu & | & \beta\alpha\sigma & | & \epsilon\iota & \Lambda \parallel \\ \phi\rho\omicron\upsilon\delta\omicron\varsigma & \alpha\nu & | & \alpha\rho\pi & | & \alpha\sigma\theta & | & \epsilon\iota\varsigma & \Lambda \end{array}$

I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \end{array}$

II.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array}$

SECOND STROPHE.—I. Anapaestic dimeters, with a trochaic pentapody as prelude. II. and III., Logaoedic and Choric verses. Thus here, again, as in the Parodos, the γένος ἴσον and the γένος διπλάσιον are combined.

- I. 1.  $\begin{array}{c} - & \cup & \text{L} & - & \cup & - & \cup & - \\ \delta\epsilon\iota\lambda\alpha\iota & | & \alpha & | & \delta\epsilon\iota\lambda\alpha\iota & \omega\nu & \kappa\upsilon\rho & | & \epsilon\iota\varsigma & \Lambda \parallel \\ \pi\alpha\varsigma\iota & | & \theta\nu\alpha\tau & | & \omicron\iota\varsigma & \epsilon & | & \phi\nu & \mu\omicron\rho & | & \omicron\varsigma & \Lambda \end{array}$
2.  $\begin{array}{c} - & - & - & - & - & \cup & \cup & - & - \\ \kappa\alpha\gamma & \vdots & \omega & \tau\omicron\upsilon\delta & | & \iota\sigma\tau\omega\rho & | & \nu\pi\epsilon\rho\iota\sigma\tau & \omega\rho & \overline{\Lambda} \parallel \\ \eta & \vdots & \kappa\alpha\iota & \chi\alpha\lambda & | & \alpha\rho\gamma\omicron\iota\varsigma & | & \epsilon\nu & \alpha\mu\iota\lambda\lambda & | & \alpha\iota\varsigma & \Lambda \end{array}$
3.  $\begin{array}{c} - & - & - & - & - & - & - & - & - \\ \pi\alpha\nu & \vdots & \sigma\upsilon\rho\tau\omega & | & \pi\alpha\mu\mu\eta\nu & \omega & | & \pi\omicron\lambda\lambda & \omega\nu & \overline{\Lambda} \parallel \\ \omicron\upsilon\tau & \vdots & \omega\varsigma & \omega\varsigma & | & \kappa\epsilon\iota\nu\phi & | & \delta\upsilon\sigma\tau\alpha\nu & \omega & \overline{\Lambda} \end{array}$
4.  $\begin{array}{c} - & - & - & - & - & \text{L} & - \\ \delta\epsilon\iota\nu & \vdots & \omega\nu & \sigma\tau\upsilon\nu\gamma\nu & \omega\nu & \tau & \alpha\iota & \omega\nu & | & \overline{\Lambda} \parallel \\ \tau\mu\eta\tau & \vdots & \omicron\iota\varsigma & \omicron\lambda\kappa & | & \omicron\iota\varsigma & \epsilon\gamma & | & \kappa\upsilon\rho\sigma & | & \alpha\iota & \overline{\Lambda} \end{array}$
- II. 1.  $\begin{array}{c} \sim & \cup & \text{L} & \text{L} & - \\ \epsilon\iota\delta\omicron\mu\epsilon\nu & | & \alpha\theta\rho & | & \eta\nu & | & \epsilon\iota\varsigma & \Lambda \parallel \\ \alpha\sigma\kappa\omicron\pi\omicron\varsigma & | & \alpha & | & \lambda\omega\beta & | & \alpha & \Lambda \end{array}$

— ∪ — — ∪ —  
2. μη με | νυν | μηκετ|ι Λ ||  
πως γαρ | ουκ | ει ξεν os Λ

∪ ∪ ∪ — ∪ — ∪ —  
3. παραγαγ|ης ιν | ου τι | φης Λ ||  
ατερ εμ|αν χειρ|ων παπ|αι Λ

III. 1. παρ ∷ εισιν | ελπιδ|ων ετ|ι Λ ||  
κε ∷ κευθεν | ουτε | του ταφ|ου Λ

— ∪ —  
2. κοινοτοκ|ων Λ ||  
αντιασ|ας Λ

— ∪ — — ∪ —  
3. ευπατριδ|αν αρ|ωγ|αι Λ  
ουτε γο|ων παρ|ημ|ων Λ

I. ∷  
5 = πρ.  
4  
∷  
4  
∷  
4

II. ∷  
4  
∷  
4  
∷  
4

III. ∷  
4  
∷  
2  
∷  
4

#### IV. Second Stasimon, vv. 1058—1097.

FIRST STROPHE.—Logaoedic. A verse of six feet forms the prelude to a series of tetrapodies, which are chiefly first Glyconics, varied, however, by second Glyconics in I. 5, II. 1, 2, 3.

I. 1. τι ∷ τους αν|ωθ|εν φρονιμ|ωτατ|ους οι|ων- ||  
οτ ∷ ι σφιν|ηδ|η τα μεν|εκ δομ|ων νοσ|ει

— ∪ — — ∪ — — ∪ —  
2. -ους εσορ| ωμεν | οι τροφ|ας ||  
δη τα δε | προς τεκν|ων διπλ|η

— ∪ — — ∪ — — ∪ —  
3. κηδομεν|ους αφ | ων τε|βλαστ- ||  
φυλοπισ | ουκετ | εξισ | ου-

4.  $\sim \cup - \cup - \cup \text{L}$   
 -ωσιν|αφ|ων τ|ον|ασι | ευρ- ||  
 -ται φιλο| τασι | ωδι | αι- ||

5.  $\sim \cup \cup \sim \cup - \cup - \cup$   
 -ωσι ταδ| ουκ επ|ισ|ας τελ|ουμιν ||  
 -τα προδοτ|ος δε μον|α σαλ|ευει

II. 1.  $- > \sim \cup - \cup -$   
 αλλ ου| ταν διος|αστραπ|αν Λ ||  
 ηλεκτρ | α τον α|ει πατρ|ος

2.  $- > \sim \cup - \cup -$   
 και ταν | ουρανι|αν θεμ|ιν Λ ||  
 δειλαι | α στεναχ|ουσ οπ|ως

3.  $- > \sim \cup \text{L} -$   
 δαρον|ουκ απον|ητ|οι Λ ||  
 α παν|δυρος α |ηδ|ων

III. 1.  $\sim \cup - \cup - \cup \text{L}$   
 ω χθονι|α βροτ|οισι|φα- ||  
 ουτε τι|του θαν|ειν προ|μη-

2.  $\sim \cup - \cup - \cup \text{L}$   
 -μα κατα | μοι βο|ασον|οικ- ||  
 -θης το τε | μη βλεπ|ειν ετ|οι-

3.  $\sim \cup - \cup - \cup \text{L}$   
 -τραν οπα|τοις εν|ερθ|ατρ|ει- ||  
 -μα διδυμ|αν ελ|ουσ ερ|ι

4.  $\sim \cup \sim \cup - \cup -$   
 -δαις αχορ|ευτα φερ|ονσ|ον|ειδη ||  
 -νυν τις αν|ευπατρ|ις | ωδε |βλαστοι

I.  $\begin{array}{c} \cdot \\ 6 = \pi\rho. \\ \left( \begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right) \end{array}$

II.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 = \epsilon\pi. \\ \cdot \end{array}$

III.  $\begin{array}{c} \cdot \\ \left( \begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right) \end{array}$

## SECOND STROPHE.—I. Logaoedic. II. Choric.

- I. 1.  $\overline{\quad} > \quad \sim \quad \sim \quad \overline{\quad} \quad \overline{\quad}$   
 ουδεις | των αγαθων | γαρ  $\Lambda$  ||  
 ζῆς | μοι καθυπερβ | εν  $\Lambda$
2.  $\overline{\quad} \quad \sim \quad \overline{\quad} > \quad \sim \quad \overline{\quad} > \quad \overline{\quad} \quad \sim \quad \overline{\quad}$   
 ζων κακως | ευ | κλειαν | αισχυν | αι θελ | ει  $\Lambda$  ||  
 χειρι | και πλουτ | ψ | τε | ων εχθρων | οσ | ον  $\Lambda$
3.  $\sim \quad \sim \quad \overline{\quad} \quad \overline{\quad} \quad \overline{\quad}$   
 νωνυμος | ω | παι | παι  $\Lambda$  ||  
 νυν υπο | χειρ | ναι | εις  $\Lambda$

- II. 1.  $\sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad}$   
 ως : και συ | παγ | κλαυτον | αι || ωνα | κοινον | ειλ | ον  $\Lambda$  ||  
 επ : ει σεφ | ευρ | ηκα | μοι | ρα | μεν | ουκ εν | εσθλ | ρα  $\Lambda$
2.  $\sim \quad \overline{\quad} \quad \sim \quad \sim \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad}$   
 το : μη καλ | ον \* καθ | οπλ | ισ | ασα || δυο φερ | ει | εν | ενι λογ | ψ  $\Lambda$  ||  
 βε : βωσαν | α δε μεγ | ιστ | ε | βλαστε || νομ | μα | τωνδε | φερομεν | αν  $\Lambda$
3.  $\sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad} \quad \sim \quad \overline{\quad}$   
 σοφ : α τ αρ | ιστ | α τε | παις κε | κλησθ | αι  $\Lambda$  ||  
 αρ : ιστα | τα | ζηνος | ευσεβ | ει | ρα

$$\text{I. } \begin{array}{c} \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \end{array}} \right)$$

$$\text{II. } \begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right\} \\ \cdot \\ 6 = \epsilon\pi. \\ \cdot \end{array}$$

## V. Lyrics for actors (μέλος ἀπὸ σκηνῆς), vv. 1232—1286.

STROPHE.—I. and II., Dochmiac. III. Choric. IV. Logaoedic. Four pairs of iambic trimeters are interposed among the lyrics; viz., two pairs after period I., one pair after III., and one pair after IV. The words τί δ' ἔστιν in 1237 (= τί δρῶσα in 1258), which come between the first and second pairs of trimeters, are *extra metrum*.

- I. 1.  $\sim \quad \overline{\quad} \quad \sim \quad \overline{\quad}$   
 ι : ω γον | αι  $\Lambda$  ||  
 ο : πας | εμ | οι  $\Lambda$  .

\* For καθοπλίσασα J. H. H. Schmidt conjectures ἀπολακτίσασα: see 1087 n.

2. γον : αι σωματ |ων, εμ||οι φιλτατ|ων Λ ||  
ο : πας αν πρεπ|οι, παρ||ων εννεπ |ειν Λ

3. ε : μολετ αρτι|ως Λ ||  
τα : δε δικ α χρον'ος Λ

[Here follow two iambic trimeters, vv. 1235, 1236 (εἴητοι... προύκει), corresponding with vv. 1250, 1257 in the antistrophe (αὐλὸς γὰρ... σφῆον τῶδε).]

- τι δ : εστ |ιν Λ || (Extra metrum.)  
τι : δρωσ |α Λ

[Here follows a second pair of trimeters, vv. 1238, 1239 (σιγῆν... Ἀσπεραν), corresponding with vv. 1259, 1260 in the antistrophe (οὐ μὲν ὅσπερ... πεφνηστος).]

- II. το : δε μεν ου ποτ |αξι||ωσω τρεσ|αι Λ ||  
μετ : α βαλοιτ αν |ωδε||σιγαν λογ|ων Λ

- III. 1. περ : ισσον |αχθος| ενδ |ον Λ ||  
επ : ει σε |νυν α |φραστ|ως Λ

2. γυν : αικ |ων ον |α|ει Λ ||  
α : ελπτ|ως τ εσ |ειδ|ον Λ

[Here follows a third pair of trimeters, vv. 1243, 1244 (ὅσα γε... περσάβειρα ποι), corresponding with v. 1204 in the antistrophe (τὸν εἶδες...), after which a trimeter has been lost.]

- IV. 1. ο : τοτοτο |τοι το|τοι Λ ||  
ε : φρασας υπ|ερτερ |αν Λ

2. α : νεφελον|ενεβαλ|ες Λ ||  
τας : παρος ε|τι χαριτ|ος Λ

3. ου : ποτε κατ,α λυσι|μον Λ ||  
ει : σε θεος |επορισ|εν Λ

4. ου : δε ποτε |λησσομεν|ον Λ ||  
α : μετερα |προς μεταθρ|α Λ



5. αμ : ετερον | οιον ε|φν κακ|ον Λ 〕  
 δαιμ : ονιον | αυτο τι|θημ εγ|ω Λ

[Here follows a fourth pair of trimeters, vv. 1251, 1252 (ἐξοῖδα...χρεῶν), corresponding with vv. 1271, 1272 in the antistrophe (τὰ μέν σ' ὀκνῶ...νικωμένην).]

I. dochm.	II. .	III. .	IV. .
dochm.)	dochm.)	4 )	3 )
dochm.)	dochm.)	4 )	3 )
dochm.)			3 )
			3 )
			4 = επ.

EPODE.—Choreic, in verses of six, four, or two feet.

- I. 1. ι : ω χρον|ψ | φιλτατ|αν Λ 〕  
 2. οδον επ|αξι|ωσ|ας 〕 ωδε | μοι φαν|ην|αι Λ 〕  
 3. μη : τι με πολ|υπονον | ωδ ιδ|ων Λ 〕  
 II. 1. τι : μη πο|ησω | μη μ απ|οστερ|ησ|ης Λ 〕  
 2. των : σων προσ|ωπων | αδον αν μεθ|εσθ | αι Λ 〕

[Here follows an iambic trimeter, v. 1279, ἡ κάρτα κ.τ.λ.]

- II. 1. ξυν : αυ|εις Λ 〕  
 2. τι : μην | ου Λ 〕  
 IV. 1. ω φιλαι | εκλυσον | αν εγ|ω Λ 〕  
 2. ουδ αν | ηλπισ | αυδ|αν Λ 〕  
 3. ουδ αν | εσχον | ορμ | αν Λ 〕

4.  $\overset{\cup}{\text{αν}} : \overset{\cup}{\text{αυδον}} | \overset{\cup}{\text{ουδε}} | \overset{\cup}{\text{συν}} \overset{\cup}{\text{βο}} | \overset{\cup}{\text{α}} \overset{\cup}{\text{κλυ}} | \overset{\cup}{\text{ουσ}} | \overset{\cup}{\text{α}} \overset{\cup}{\text{Λ}} \parallel$

V. 1.  $\overset{\cup}{\text{ταλ}} : \overset{\cup}{\text{αινα}} | \overset{\cup}{\text{νυν}} \overset{\cup}{\text{δ}} \overset{\cup}{\text{εχ}} | \overset{\cup}{\text{ω}} \overset{\cup}{\text{σε}} | \overset{\cup}{\text{προυφαν}} | \overset{\cup}{\text{ης}} | \overset{\cup}{\text{δε}} \overset{\cup}{\text{Λ}} \parallel$

2.  $\overset{\cup}{\text{φιλτατ}} | \overset{\cup}{\text{αν}} \overset{\cup}{\text{εχ}} | \overset{\cup}{\text{ων}} \overset{\cup}{\text{προσ}} | \overset{\cup}{\text{οψιν}} \parallel$

3.  $\overset{\cup}{\text{ας}} \overset{\cup}{\text{εγω}} | \overset{\cup}{\text{ουδ}} \overset{\cup}{\text{αν}} | \overset{\cup}{\text{εν}} \overset{\cup}{\text{κακ}} | \overset{\cup}{\text{οις}} \overset{\cup}{\text{λαθ}} | \overset{\cup}{\text{οιμ}} | \overset{\cup}{\text{αν}} \overset{\cup}{\text{Λ}} \parallel$

I.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right)$

II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array} \right)$

III.  $\begin{array}{c} \cdot \\ 2 \\ \cdot \\ 2 \\ \cdot \end{array} \right)$

IV.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 = \epsilon\pi. \end{array} \right)$

V.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \end{array} \right)$

## VI. Third Stasimon, vv. 1384—1397.

The Strophe of this short ode is noteworthy for the different elements combined in it. Verse 1 contains two paeons, of the form known as the *paeon quartus*,  $\cup\cup\cup-$ . Verses 2 and 3 are dochmiac dimeters. In verse 4, instead of again using paeons, the poet employs a kindred measure, the bacchius,  $--\cup$ . Anacrusis precedes it, as was usually the case, and the second bacchius is syncopated:  $\overset{\cup}{\alpha} : \overset{\cup}{\text{φνκτοι}}$   $\overset{\cup}{\text{κυν}} | \overset{\cup}{\text{εσ}} \overset{\cup}{\text{Λ}}$ , the pause being equivalent to  $--\cup$ . In *Tr.* 890 also, where the same measure is used at a moment of excitement, the second bacchius is curtailed, though not in the same manner:  $\overset{\cup}{\text{τις}} : \overset{\cup}{\text{ην}} \overset{\cup}{\text{πως}}$   $\overset{\cup}{\text{φερ}} | \overset{\cup}{\text{ειπε}} \overset{\cup}{\text{Λ}}$ . With these lyric measures, iambic verses are combined, as in the μέλος ἀπὸ σκηνῆς (1232—1286).

1.  $\overset{\cup}{\text{ιδεθ}} \overset{\cup}{\text{οπον}} | \overset{\cup}{\text{προνεμεται}} \parallel$   
 $\overset{\cup}{\text{παραγεται}} | \overset{\cup}{\text{γαρ}} \overset{\cup}{\text{ενερων}}$

2.  $\overset{\cup}{\text{το}} : \overset{\cup}{\text{δυσεριστον}} | \overset{\cup}{\text{αιμα}} \parallel \overset{\cup}{\text{φυσων}} \overset{\cup}{\text{αρ}} | \overset{\cup}{\text{ης}} \overset{\cup}{\text{Λ}} \parallel$   
 $\overset{\cup}{\text{δολ}} : \overset{\cup}{\text{ιοπους}} \overset{\cup}{\text{αρ}} | \overset{\cup}{\text{ωγος}} \parallel \overset{\cup}{\text{εισω}} \overset{\cup}{\text{στεγ}} | \overset{\cup}{\text{ας}} \overset{\cup}{\text{Λ}}$

[Here follows a trimeter, v. 1386 (βεβᾶσιν, κ.τ.λ.), corresponding with v. 1393 in the antistr. (ἀρχαίοπλουτα κ.τ.λ.).]

3. μετ : ἀδρομοι κακ|ων παν||ουργηματ|ων Λ ||  
νε : ακονητον | αιμα ||χειροιν εκ|ων Λ

4. α : φυκτοι κυν|ες Λ  
ο : μαιας δε|παις Λ

[Here follows an iambic dimeter, v. 1389 (ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ), corresponding with v. 1396 in the antistrophe (Ἑρμῆς σφ' ἀγει δόλον σκότῳ). Then an iambic trimeter, v. 1390 (τοῦμόν κ.τ.λ.), corresponding with v. 1397 (κρύψας κ.τ.λ.).]



## VII. Second Kommos, vv. 1398—1441.

The lyric verses which are in strophic correspondence are not all consecutive, as is shown by the numbering below. But the series constitutes a strophe and an antistrophe, in which each of the three groups of verses forms a rhythmical period. The first and third periods are choreic; the second is logaoedic.

I. Verse 1407 ηκ : ουσ αν| ηκ |ουστα | δυσ||τανος | ωστε | φριξ|αι Λ ||  
1428 πανσ : ασθε |λευσσ|ω γαρ | αιγ||ισθον | εκ προ | δηλ |ου Λ

II. 1. 1413 ω πολις | ω γε|ε|α ταλ|αινα | νυν σοι ||  
1433 βατε κατ | αντιθυρ|ων οσ|ον ταχ | ιστα

2. 1414 μοιρα καθ| αμερι |α φθιν|ει φθιν|ει Λ ||  
1434 νυν τα πρην| ευ θεμεν|οι ταδ |ως παλ|ιν Λ

II. 1. 1419 τελ : ουσ αρ | αι | ζωσιν | οι || γας υπ|αι | κειμεν | οι Λ ||  
1439 δι : ωτος | αν | παυρα γ | ωσ || ηπι|ως | εννεπ | εις Λ

2. 1420 παλ : ιρρυτ | ον γαρ | αιμ υπ | εξαιρ || ουσι | των κταν | οντ | ων Λ ||  
 1440 προς : ανδρα | τονδε | συμφερ | οι λαθρ || αιον | ως ορ | ουσ | η Λ

3. 1421 οι παλ | αι θαν | οντ | ες Λ ||  
 1441 προς δικ | ας αγ | ων | α Λ

I.

$$\begin{array}{c} \cdot \\ 4 \\ 4 \end{array} \right)$$

II.

$$\begin{array}{c} \cdot \\ 5 \\ 5 \end{array} \right)$$

III.

$$\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right\} \\ \cdot \\ 4 = \epsilon\pi. \end{array}$$

ΣΟΦΟΚΛΕΟΥΣ

ΗΛΕΚΤΡΑ





# ΣΟΦΟΚΛΕΟΥΣ

## ΗΛΕΚΤΡΑ

### ΥΠΟΘΕΣΙΣ ΗΛΕΚΤΡΑΣ.

Ὑπόκειται ὧδε· τροφεὺς δεικνὺς τῷ Ὀρέστη τὰ ἐν Ἀργεὶ. μικρὸν γὰρ αὐτὸν κλέψασα ἡ Ἥλεκτρα, ἥνικα ὁ πατὴρ ἐσφάζετο, δέδωκε τῷ τροφεῖ, φοβουμένη μὴ καὶ αὐτὸν φονεύσωσι σὺν τῷ πατρί.

### ΑΛΛΩΣ.

Τροφεὺς ἐστὶν ὁ προλογίζων πρεσβύτης, παιδαγωγὸς ὁ ὑποκείμενος καὶ ὑπεκθέμενος τὸν Ὀρέστην εἰς τὴν Φωκίδα πρὸς Στρόφιον καὶ ὑποδεικνὺς 5 αὐτῷ τὰ ἐν Ἀργεὶ. μικρὸν γὰρ αὐτὸν κλέψας ἐκ τοῦ Ἀργεὺς ὁ παιδαγωγὸς ἔφυγεν καὶ διὰ ἑκοσιν ἐτῶν ἐπανελθὼν εἰς τὸ Ἀργεὺς μετ' αὐτοῦ δείκνυσιν αὐτῷ τὰ ἐν Ἀργεὶ.

These so-called *ὑποθέσεις* are merely notes, by two different commentators, explanatory of the situation with which the play opens. In the Laurentian ms. (L), p. 17 *a*, they are prefixed to the text, and run on continuously, the word *ἄλλως* being absent. But in the Florentine ms., cod. Abbat. 2725 (late 13th cent.), the second is distinguished from the first by the heading *καὶ ἄλλως*.

2 ἡ Ἥλεκτρα] So L, and Ald. Several edd. omit ἡ.—δέδωκε] On the occasional use of the perfect instead of the aorist in later Greek, see my ed. of the *Antigone*, p. 3 (n. on ἀνήρηται in the first *ὑπόθεσις* to that play). Schaefer's conjecture, ἔδωκε, is therefore unnecessary. 3 φοβουμένη] δέσασα Ald. 4 παιδαγωγὸς ὁ ὑπο-

κείμενος] These words may have been inserted, as Wecklein suggests, by another hand, for the purpose of defining *τροφεὺς*. If so, καὶ ὑπεκθέμενος was originally ὁ ὑπεκθέμενος.

Dindorf (*Schol. in Soph.*, vol. II. p. 243) has prefixed to the later scholia on the *Electra* a metrical argument in four iambic trimeters, and a prose argument, both preserved in the Florentine ms., cod. Abbat. 2788 (late 13th cent.). Both belong to the feebler kind of late Byzantine work; thus one of the verses ends with *καὶ τῷ Πυλάδῃ*, while the prose argument is meagre and inaccurate. It seemed enough, therefore, to indicate where they might be found.

### ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.  
ΟΡΕΣΤΗΣ.  
ΗΛΕΚΤΡΑ.  
ΧΟΡΟΣ.

ΧΡΥΣΟΘΕΜΙΣ.  
ΚΛΥΤΑΙΜΝΗΣΤΡΑ.  
ΑΙΓΙΣΘΟΣ.

The parts would be cast as follows ;—

1. *Protagonist.* Electra.
2. *Deuteragonist.* Orestes, Clytaemnestra.
3. *Tritagonist.* Paedagogus, Chrysothemis, Aegisthus.

Fifteen women of Mycenae (πολίτιδες, 1227) form the Chorus. The mute persons noticed in the text are, Pylades; a handmaid of Clytaemnestra (634); and the πρόσπολοι of Orestes (1123).

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—120, including a *θρήνος ἀπὸ σκηνῆς*, 86—120.
2. πάροδος, in the form of a *κομμός*, 121—250.

- 
3. ἐπεισόδιον πρῶτον, 251—471.
  4. στάσιμον πρῶτον, 472—515.

- 
5. ἐπεισόδιον δεύτερον, 516—1057, including a *κομμός*, 823—870.
  6. στάσιμον δεύτερον, 1058—1097.

- 
7. ἐπεισόδιον τρίτον, 1098—1383, including a *μέλος ἀπὸ σκηνῆς*, 1232—1286.
  8. στάσιμον τρίτον, 1384—1397.

- 
9. ἔξοδος, 1398—1510, including a *κομμός*, 1398—1441.

## ΠΑΙΔΑΓΩΓΟΣ.

᾽Ω ΤΟΥ στρατηγήσαντος ἐν Τροίᾳ ποτὲ  
 ᾽Αγαμέμνονος παῖ, νῦν ἐκείν' ἔξεστί σοι  
 παρόντι λεύσσειν, ὦν πρόθυμος ἦσθ' αἰεί.  
 τὸ γὰρ παλαιὸν ᾽Αργος οὐπόθεις τόδε,  
 τῆς οἰστροπλήγος ἄλσος ᾽Ινάχου κόρης·  
 αὕτη δ', ᾽Ορέστα, τοῦ λυκοκτόνου θεοῦ  
 ἀγορὰ Δύκειος· οὐξ ἀριστερᾶς δ' ὅδε  
 ᾽Ηρας ὁ κλεινὸς ναός· οἱ δ' ἰκάνομεν,

5

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

Scene:—At Mycenae, before the palace of the Pelopidae. The PAEDAGOGUS enters on the left of the spectators, with ORESTES and PYLADES.

1—120 Prologue. Orestes explains his plan of action, and then goes with Pylades to make offerings at Agamemnon's grave (1—85).—Electra's lament (86—120) properly belongs to the πρόλογος, since it precedes the entrance of the Chorus (121).

3 ὦν, since πρόθυμος ἦσθ' = ἐπεθύμεις.

4—8 Coming from Phocis, the travellers have reached Mycenae by the road from Corinth, and are now standing on the high ground of the Mycenaean citadel, in front of the palace.

The old man, looking southward, points out the chief features of the landscape. (1) The Argive plain, which lies spread out before them to the south and west. (2) The agora and temple of Apollo Lyceios in the city of Argos, distant about six miles to the south. This temple was the most conspicuous object in the town (Paus. 2. 19. 3); and it may be supposed that a person standing at Mycenae could see the building, or part of it. (3) The Heraeum, correctly described as being on the speaker's left hand. Its site was S.E. of Mycenae, at a distance of somewhat less than two miles.

The poet's aim was merely to group these famous places in one view. Neither he nor his Athenian hearers would care whether the topography was minutely ac-

curate. W. G. Clark, in his *Peloponnesus* (p. 72), illustrates this presumable indifference by a stage direction in Victor Hugo's *Marie Tudor*:—'Palais de Richmon: dans le fond à gauche l'Eglise de Westminster, à droite la Tour de Londres.' But, in fact, there is only one error of detail. The Heraeum was not visible from Mycenae (v. 8, n.).

4 ᾽Αργος in prose usu. means the town only, the territory being ἡ ᾽Αργεῖα or ἡ ᾽Αργολίς. But poetry retained the larger sense which Homer had made familiar. Thus in Eur. *I. T.* 508 Orestes says, τὸ κλεινὸν ᾽Αργος πατρίδ' ἐμὴν ἐπέυχομαι, adding that he comes ἐκ τῶν Μυκηνῶν. Cp. Eur. fr. 228. 6 (Danaïis) ἐλθὼν ἐς ᾽Αργος φέκω' ᾽Ινάχον πόλιν (came to Argolis, and settled in the town of Argos). Indeed Thuc. can say (6. 105), Λακεδαιμόνιοι ἐς τὸ ᾽Αργος ἐσέβαλον.

παλαιὸν refers not merely to the town, but to the associations of the land. The oldest legends of intercourse between Greece and Asia belonged to the shores of the Argive Gulf (cp. Her. 1. 1). Cp. Aristeides *Panath.* p. 188 ᾽Αργεῖοι παλαιότατοι τῶν Ἑλλήνων ἀξιούσιν εἶναι.

5 τῆς οἰστροπλ... ᾽Ινάχου κόρης. The Inachus (now the *Bonitza*) rises in the highlands between Arcadia and Argolis; flows N.E., and then S.E., through the Argive plain; and enters the Gulf on the east side of the town. This river-god figured as the earliest king of Argos. Cp. the *Inachus* of Sophocles, fr. 248 ᾽Ιναχε νᾶτορ, παῖ τοῦ κρηνῶν | πατρός



PAEDAGOGUS.

Son of him who led our hosts at Troy of old, son of Agamemnon!—now thou mayest behold with thine eyes all that thy soul hath desired so long. There is the ancient Argos of thy yearning,—that hallowed scene whence the gad-fly drove the daughter of Inachus; and there, Orestes, is the Lycean Agora, named from the wolf-slaying god; there, on the left, Hera's famous temple; and in this place to which we have come,

1 στρατηγήσαντος] γρ. τυραννήσαντος the first corrector (S) in marg. of L. 4 τὸ γὰρ] τότε γὰρ E, and so Brunck, who writes, τότε γὰρ παλαιὸν Ἄργος οὐπόθεις.

Ἰκεανοῦ, μέγα πρεσβέων | Ἄργους τε γύαις Ἥρας τε πάγους | καὶ Τυρρηνοῖσι Πελασγοῖς.

His daughter Io, the first priestess of Hera, was loved by Zeus, and changed by the jealous goddess into a cow. The hundred-eyed Argus, charged by Hera to watch her, bound her to an olive-tree in the temenos of the Heraeum (Apollod. 2. 1. 3). Hermes slew Argus; and Hera then sent the gad-fly which drove Io forth from Argolis on her wanderings. Cp. Aesch. *P. V.* 681 οἰστρόπληξ δ' ἐγὼ | μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι. Io, the horned wanderer, was originally, like Hera herself, a moon-goddess.

ἄλσος, the whole region, regarded as ground which her story has made sacred: ἔλεγον γὰρ πᾶν χωρίον ἀφιερωμένον θεῷ, κἂν ψιδὸν φυτῶν ᾗ, ἄλσος (schol. Pind. *O.* 3. 31). So *Ant.* 845 Θήβας τ' εὐαρμάτου ἄλσος (n.): Pind. *N.* 10. 19 Ἀργείων.. τέμενος ('the sacred Argive land'). In Aesch. *Suppl.* 538 ff. the Danaïdes at Argos say:—'We have come hither, into the ancient footsteps of our mother (Io), to the flowery meads of the watcher (Argus), where the cow was pastured, and whence, vexed by the gad-fly, she fled in frenzy.'

6 f. The ἀγορὰ Λύκειος in Argos lay at the eastern foot of the Larisa, or citadel; as Livy (32. 25) describes it, *subiectum arci forum*. The temple of Apollo Λύκειος was probably on the north side of the agora, opposite to a temple of Zeus Νεμεαῖος. Before its eastern front stood a monument representing a wolf slaying a bull, in memory of the omen which had given the sovereignty to Danaüs (Paus. 2. 19. 3).

Λύκειος must be ultimately traced to

the root λυκ, *lux*, as designating the god of light. But it was popularly connected with λύκος. Sophocles here explains it by λυκοκτόνος, an attribute suitable to Apollo as protector of flocks and herds (νόμος, *O. T.* 1103 n.): The Λύκειος is invoked especially as a destroyer of foes (*O. T.* 203 n.: Aesch. *Theb.* 145). See Appendix.

8 Ἥρας...ναός. The site of the Heraeum, discovered by General Gordon in 1831, is about a mile and three quarters S.E. of Mycenae, and about five miles N.W. of Argos. It can be seen from Argos, but is hidden from Mycenae by a projecting spur of the hills. The temple stood on a rocky eminence under Mount Euboea, one of the heights which bound the Argive plain on the east. The streams Ἐλευθερίων and Ἀστερίων flowed on either side of it. Beneath it was a grassy tract known as Πρόσφυμα (Statius 3. 325 *viridis devexa Prosymnae*); whence the goddess was sometimes styled Προσυμναία (Plut. *Fluv.* 18. 3).

This oldest and greatest of Argive shrines is fitly mentioned here; for within its walls Agamemnon was said to have taken the oaths of the chiefs whom he led to Troy (Dictys Cretensis, 1. 15. 6). Here, too, the Spartan Cleomenes received the omen which caused him to retire from Argolis (c. 496 B.C.: Her. 6. 81).

The ancient temple was burnt down in 423 B.C. (Thuc. 4. 133). A new Heraeum was built on a lower terrace of the same hill; and could boast among its treasures a chryselephantine statue of Hera by Polykleitus (Paus. 2. 17. 4). The site of this later Heraeum has recently been excavated by members of the American School at Athens (1892).

φάσκειν Μυκῆνας τὰς πολυχρύσους ὁρᾶν,  
 πολύφθορόν τε δῶμα Πελοπιδῶν τόδε, 10  
 ὅθεν σε πατὴρ ἐκ φόνων ἐγὼ ποτε  
 πρὸς σῆς ὁμαίμου καὶ κασιγνήτης λαβὼν  
 ἤνεγκα καῖέσωσα καῖεθρεψάμην  
 τοσόνδ' ἐς ἥβης, πατρὶ τιμωρὸν φόνου.  
 νῦν οὖν, Ὀρέστα, καὶ σὺ φίλτατε ξένων 15  
 Πυλάδῃ, τί χρὴ δρᾶν ἐν τάχει βουλευτέον·  
 ὡς ἡμῖν ἤδη λαμπρὸν ἡλίου σέλας  
 ἔφα κινεῖ φθέγματ' ὀρνίθων σαφῇ,  
 μέλαινά τ' ἄστρον ἐκλέλοιπεν εὐφρόνη.  
 πρὶν οὖν τιν' ἀνδρῶν ἐξοδοιοποιεῖν στέγης, 20  
 ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ' ἑμὲν

τῶδε, | τῆς οἴστρ. ἄλσος κ.τ.λ.

10 τε] δὲ T.

11 φόνων] φονῶν Dindorf.

13 καῖεθρεψάμην] καὶ σ' ἔθρεψάμην schol. Hom. *Il.* 2. 485. Steinacker conj. *κάνεθρεψάμην*. 14 τιμωρὸν φόνου made from *τιμωρῶν φθόνου* in L. 15 This verse was omitted in the text of L, and added in marg. by the 1st hand. Nauck brackets the words Ὀρέστα...Πυλάδῃ, thinking that Pylades had no place in the genuine play.

9 φάσκειν (infin. as imperat.), = 'deem,' 'believe': *O. T.* 462 n.

Μυκῆνας. This plural form (the prevalent one) occurs in *Il.* 2. 569, 4. 376; but elsewhere metrical convenience led the Homeric poet to prefer the sing. *Μυκῆνη*, which allowed him to prefix *εὐρύγυνά* (*Il.* 4. 52), and *πολυχρύσοιο* (*Il.* 7. 180, 11. 46: *Od.* 3. 305).

The site of Mycenae is in a deep recess of the Argive plain, at its northern end,—*μυχῷ Ἀργεὺς ἱπποβότοιο* (*Od.* 3. 263). Between two peaks of Mount Euboea, a narrow glen runs out towards the plain, terminating in a rocky platform. This acropolis, naturally impregnable on three sides, was surrounded by Cyclopean walls, from 13 to 35 feet high, with an average thickness of 16 feet. Mycenae was to the plain of Argos much what Deceleia was to the plain of Athens,—a stronghold withdrawn from observation, but commanding the country below it.

τὰς πολυχρύσους: the Homeric epithet (see above). It is illustrated by the number of golden cups, cylinders, diadems and other objects found in the graves at Mycenae by Schliemann; who estimated the amount of gold thus discovered at 'about 100 lbs troy' (*Mycenae*, p. 379).

Thucydides (1. 9) notices the old tradition that Pelops had gained his power by means of the wealth (*πλήθει χρημάτων*)

which he had brought from Asia to a poor country. Helbig (*Das hom. Epos aus den Denkm. erläutert*, p. 50) thinks it certain that the precious metals became scarcer in the Peloponnesus after the Dorian conquest. When the Spartans, in the first half of the sixth century, required gold for a statue of Apollo, they had to procure it from Sardis (*Her.* 1. 69).

10 πολύφθορον, desolated by many deaths; so *Tr.* 477 ἡ πολύφθορος | ... Οἰχαλία. Atreus and Thyestes slew their brother Chrysippus; Atreus slew his own son Pleisthenes, and then two sons of Thyestes; Aegisthus, son of Thyestes, slew Atreus and Agamemnon.

11 πατὴρ ἐκ φόνων. For the plur. of *φόνος*, referring to one deed, cp. 779, *O. C.* 990: *σο θανάτους*, 206. In *Tr.* 558 the MS. *φόνων* is well corrected to *φονῶν*, which denotes a bleeding wound. But here, where the reference is to the act of murder, *φόνων* should be kept.

ἐκ might be 'after': but is perhaps better taken as 'away from' the scene of slaughter. The boy's life, too, was in peril. Cp. 601: Pind. *P.* 11. 17 τὸν δὴ (Orestes) *φονευομένου πατρὸς Ἀρσινῶα Κλυταιμνήστρας* | *χειρῶν ὑπὸ κρατερῶν κακὸν δόλου τροφὸς ἀνέλε δυσπενθέος*. Eur. *El.* 16 τὸν μὲν πατὴρ *γεραίος ἐκκλέπτει τροφεὺς* | *μέλ- λοντ' Ὀρέστην* *χερὸς ὑπ' Αἰγίσθου θανεῖν*.

12 ὁμαίμου, 'kinswoman,' is here

deem that thou seest Mycenae rich in gold, with the house of the Pelopidae there, so often stained with bloodshed; whence I carried thee of yore, from the slaying of thy father, as thy kinswoman, thy sister, charged me; and saved thee, and reared thee up to manhood, to be the avenger of thy murdered sire.

Now, therefore, Orestes, and thou, best of friends, Pylades, our plans must be laid quickly; for lo, already the sun's bright ray is waking the songs of the birds into clearness, and the dark night of stars is spent. Before, then, anyone comes forth from the house, take counsel; seeing that the time allows not of

(Cp. 1373.) **16** βουλευτέον] Blaydes reads βουλεύετον, as Porson had conjectured (*Tracts*, p. 221). **20** ἐξοδοιορρεῖν] Tournier conj. ἐξοδον περᾶν: F. W. Schmidt, ἐξ ὁδοῦ περᾶν.—στέγης] στέγησι L.—Nauck brackets this v. and the next. **21** ξυνάπτειτον] ξυναπτέον E, and Toup *Emend.* i. p. 116. Brunck, Erfurdt and Hartung adopt this, because Pylades does not speak.—ἐμὲν L, A, with most mss.:

defined by κασίγνητης: though Sophocles never uses θμαιμος or θμαίων except of the fraternal tie (*O. C.* 330 n.). The emphasis is like that of κοινὸν αὐτάδελφον (*Ant.* i), or the Homeric κασίγνητος καὶ δπατρος (*Il.* 12. 371). Cp. 156.

**13 f.** ἦνεγκα is taken by the schol. to imply that Orestes was then a child in arms (οὐ τι βαδίσαι δυναμένου); but this is to press it overmuch. Orestes was born before his father went to Troy, and so must have been more than ten years old at the time of the murder.—κάθερψάμην: this aorist occurs also in fr. 355, and θρεψάμην in *O. T.* 1143. In poetry the midd. of τρέφω differs from the act. only as marking the interest felt by the τροφός.

τοσόνδ' ἐς ἡβης: cp. 961: *O. C.* 1138 ἐς τὸδ' ἡμέρας: for the place of the prep., *O. T.* 178 n.: for τοσόνδ', *Il.* 9. 485 (Phoenix to Achilles) καὶ σε τοσοῦτον ἔθνηκα. Aegisthus reigned seven years, and was slain in the eighth (*Od.* 3. 303 ff.). Orestes, then, is about nineteen or twenty.

**15 f.** The vocative σὺ is no argument for the conjecture βουλεύετον.—Pylades was the son of that Strophius, king of Phocis, in whose house the young Orestes had found a refuge. Thus Pindar speaks of a Pythian victory as won ἐν ἀφνεαῖς ἀρούραισι Πυλάδα (*P.* 11. 15). Euripides notices the legend that Orestes bestowed the hand of Electra upon his friend (*El.* 1350: Paus. 2. 16. 7). His name recurs at v. 1373.

**17 f.** ἡμῖν: cp. *O. C.* 25 n.—ἑῷα. The sights and sounds of early morning are in unison with the spirit of this play, in which the παννυχίδες (v. 92) of Electra's

sorrow are turned to joy, and the god of light prevails.—κινεῖ...σαφή (proleptic): cp. 1366 ταῦτα...δέξουσιν σαφή: *Ant.* 475 n.

**19** ἄστρον εὐφρόνη=εὐφρόνη ἀστερῶσσα, the gen. of material or quality, like σῶμα...σποδοῦ (758), τόλμης πρόσωπον (*O. T.* 533), χιόνος πτέρυγι (*Ant.* 114, where see n.).—ἐκλείπειν, intrans. and absol., 'has failed': cp. 985, 1149.—Not, 'the dark night has lost its stars,' as one schol. construes, followed by Ellendt and others. In classical Greek ἐκλείπω never takes a gen., as ἐλλείπω does. (Plutarch, indeed, has θεραπείας σώματος ἐξέλειπε, *Marc.* 17: but that may well be acc. plur. rather than gen. sing.) The sense also is against this, since it would imply that night itself had not yet wholly past away.

**20** ἐξοδοιορρεῖν (a compound which occurs only here) has been needlessly suspected. ὁδοιορρεῖν in poetry is sometimes no more than ἐρχεσθαι or χωρεῖν: e.g., *O. C.* 1251 ὦδ' ὁδοιορρεῖ: *At.* 1230 κάπ' ἄκρων ὠδοιόρρεις.—They must concert their plans while there is yet no risk of their conversation being interrupted.

**21 f.** ξυνάπτειτον, intrans., 'join,' as Eur. *Ph.* 702 ὡς ἐς λόγους ξυνήψα Πολυνεῖκει. Here the modal dat. λόγοισιν takes the place of ἐς λόγους.

ὡς ἐναυθ' κ.τ.λ. See Appendix, where the proposed emendations are classified. The main points are, I think, these.

(1) ἐμὲν as = ἐσμέν, found only in Callim. fr. 294, is undoubtedly corrupt. ζμεν, the easiest correction, is excluded by its sense. It could not mean, 'we are

ἴν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.

## ΟΡΕΣΤΗΣ.

ὦ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σαφῆ  
σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς.  
ὥσπερ γὰρ ἵππος εὐγενής, καὶ ἦ γέρων, 25  
ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,  
ἀλλ' ὀρθὸν οὖς ἴστησιν, ὡσαύτως δὲ σὺ  
ἡμᾶς τ' ὀτρύνεις καὐτὸς ἐν πρώτοις ἔπει.  
τοιγὰρ τὰ μὲν δόξαντα δηλώσω, σὺ δὲ  
ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς, 30  
εἰ μὴ τι καιροῦ τυγχάνω, μεθάρμοσον.  
ἐγὼ γὰρ ἡνίχ' ἰκόμην τὸ Πυθικὸν  
μαντείον, ὥς μάθοιμ' ὅτῳ τρόπῳ πατρὶ  
δίκας ἀροίμην τῶν φονευσάντων πάρα,  
χρῆ' μοι τοιαῦθ' ὁ Φοῖβος ὦν πεύσει τάχα. 35

ἐσμέν τ. For conjectures, see comment. and Appendix. 27 In L. ὡσαύτως has been made from ὡς αὐτως.

28 ἡμᾶς τ'] In L. τ' has been added in an erasure (from γ'?): some MSS. (as A) omit it. Γ has δ'.—ἐπει] G. Wolff, Kvčala, and Wecklein conj. ἔπει ('thou art at hand to help'): P. Leopardus, πάρει: Nauck (formerly), ἐτ' εἰ, or ἐν πρώτοιςιν εἰ: O. Hense, ἡμᾶς ὀτρύνεις καὐτὸς ἐν πρώτοιςιν ὦν

moving in a place where...,' 'we are thereabouts' (Campbell). It would mean, 'we are going to a place where...' But he speaks of the present.

(2) Is, then, ἐνταῦθ' spurious? That is the crucial question. If it is spurious, then ἐμὲν may be a vestige of a longer 1st pers. plur., such as ἔσταμεν: but, if ἐνταῦθ' is genuine, all such conjectures are barred. Now, when the usage of Sophocles is scrutinised, two points favour the genuineness of ἐνταῦθ'. (a) It stands as antecedent to ἵνα in *Ph.* 429: to ἐνθα below, 380; and to οὖρον in *Tr.* 800. (b) Sophocles is peculiarly fond of using it in that *figurative* sense which it would have here, as='under these circumstances,' 'in that situation': see, e.g., *O. T.* 582, 598, 720: *O. C.* 585: *Ph.* 429, 433: *Tr.* 37, 772, 936.

(3) Supposing that ἐνταῦθ' is genuine—as seems most likely—no account of the passage is more probable than that the poet wrote ὡς ἐνταῦθ' ἵνα | οὐκ ἔστ' ἐτ' ὀκνεῖν καιρός, and that ἔστ' dropped out before ἐτ' precisely as in *Ph.* 23 the words τόνδ' ἐτ', εἴτ' have shrunk to τόνδ' ἦτ' in L. Then, v. 22 being defective,

ἵνα was shifted to it from the end of v. 21; and the gap after ἐνταῦθ' was filled with ἐμὲν,—a form which the later grammarians, at least, accepted, as will be seen in the Appendix.

ἔργων ἀκμή: cp. 1338: *Ph.* 12 ἀκμή γὰρ οὐ μακρῶν ἡμῖν λόγων: *Ai.* 811 οὐχ ἔδρας ἀκμῶν.

23 f. ὦ φίλτατ' ἀνδρῶν κ.τ.λ. Cp. Shakesp. *As You Like It*, act 2, sc. 3, 56 (Orlando to Adam): 'O good old man, how well in thee appears | The constant service of the antique world.'—σημεῖα φαίνεις (= δῆλος εἰ)...γεγώς: cp. Lycurg. § 50 φανερόν πᾶσιν ἐποίησαν οὐκ ἰδίᾳ πολεμοῦντες.

25 ὥσπερ γὰρ ἵππος εὐγενής: Philostr. *Vit. Sophist.* 2. 23. 4 καὶ εἶδον ἄνδρα παραπλήσιον τῷ Σοφοκλεῖ ἵππῳ, νεατὸς γὰρ ὑφ' ἡλικίας δοκῶν νεάζουσιν ὁρμῇ ἐν ταῖς σπουδαῖς ἀνεκτάτῳ. Equally famous was the Ἰβύκειος ἵππος (Plat. *Parm.* 137 A); Ibycus fr. 2. 3 (Bergk), ἦ μὰν τρομέω νιν (the Love-god) ἐπερχόμενον, | ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γῆραι ἀέκων | σὺν ὀχεσφι θεοῖς ἐς ἀμύλλαν ἔβα.

26 f. ἐν τοῖσι δεινοῖς, in dangers: Thuc. 1. 70 ἐπὶ τοῖς δεινοῖς εὐέλπιδες: *ib.*



delay, but is full ripe for deeds.

ORESTES.

True friend and follower, how well dost thou prove thy loyalty to our house! As a steed of generous race, though old, loses not courage in danger, but pricks his ear, even so thou urgest us forward, and art foremost in our support. I will tell thee, then, what I have determined; listen closely to my words, and correct me, if I miss the mark in aught.

When I went to the Pythian oracle, to learn how I might avenge my father on his murderers, Phoebus gave me the response which thou art now to hear:

(as Blaydes also, but with αὐτός).—The schol. in marg. of L has Δι<sup>χ</sup> ἔση (sic) διὰ τὴν ἀπὸ τοῦ γήρως εὐβουλίαν. The compendium (prefixed also to the schol. on *Ai.* 1225) may mean Δίδυμος (the χ superscript being merely a mark to draw attention), as Elmsley (on *Ai.* 1225) and M. Schmidt (*Fragm.* p. 270) hold. ἔσει would then be a v. l. recorded or conjectured by Didymus: while the words διὰ τὴν κ.τ.λ. would be an originally separate comment on the whole verse.—Blaydes cites ἔση from P (cod. 40 Palat. Gr., Heidelberg). 33 πατρί was written by the 1st hand in L, and corrected to πατρός by a later hand, as the form of sigma shows, being s, not σ. L<sup>2</sup> (= Dind.'s Lb, cod. Laur. 31. 10) preserves πατρί, but A and most MSS., followed by the Aldine, have πατρός. 35 τοιαῦθ' ὁ Φοῖβος] Blomfield conj. τοιαῦτα Φοῖβος (*Mus. Crit.* i. p. 64).—A. Morstadt thinks that after this verse something has been

84 τῶν...ἐξοτρυνόντων ἡμᾶς ἐπὶ τὰ δεινά,—ἀπώλεσεν, gnostic aor., combined with pres. ἴστησιν: *Il.* 17. 177 ὅς τε καὶ ἀλκίμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην: Plat. *Rep.* 566 D, Ε ἀσπάζεται...ὑπισχνείται...ἡλευθέρωσε...διένειμε...προσποιεῖται: Dem. or. 2 § 9 ἐθέλονσιν...ἀνεχαίτισε καὶ διέλυσεν.—Distinguish those instances in which the ordinary (and not gnostic) aor. is combined with the *historic* pres., as *Ant.* 406 ὁρᾶται...ἡρέθη (n.).

ὥσαύτως δέ: here δέ introduces the apodosis; so οὕτω δέ, *Ant.* 426 (n.).

28 ἐν πρώτοις ἔπει. The image is from the case of leaders in battle, whose men follow them in several ranks; this old man is in the front rank. Cp. *Il.* 8. 337 Ἐκτωρ δ' ἐν πρώτοισι κτε. The military sense of ἔπομαι is frequent (e.g. *Il.* 11. 795 ἀλλὰ σέ περ προέτω, ἅμα δ' ἄλλος λαὸς ἐπέσθω). In prose ἐν πρώτοις is sometimes little more than *imprimis* (Plat. *Rep.* 522 c): but this would be tame here.

31 εἰ μή τι. This adverbial τι is frequent in such expressions of diffidence: *Ph.* 1279 εἰ μή τι πρὸς καιρὸν λέγων | κυρῶ: *Tr.* 586 εἰ τι μὴ δοκῶ | πράσσειν μάταιον: *ib.* 712 εἰ τι μὴ ψευσθήσομαι | γνώμης.—καιροῦ τυγχάνω: cp. Plat. *Legg.*

687 Α πῶς...τοῦ καιροῦ ἂν...ἔτυχον; Pind. *N.* 8. 4 καιροῦ μὴ πλαναθέντα.—μεθάρμοσον: ἐπανόρθωσον schol.

32 η. γάρ, merely prefatory (*O. T.* 277 n.).—ἰκόμην, followed by the historic pres. χρῆ: cp. 425.—μάθοιμ': the elision gives quasi-caesura, as in *Ant.* 44, *Ph.* 276, etc.—ἀρόμην, opt. of 2nd aor. ἡρόμην (*Ant.* 907, *Ai.* 247). The direct deliberative form is τίνι τρόπῳ ἄρωμαι; The indirect, (a) after a primary tense, ἰκνούμαι ὡς ἂν μάθω ὅτω ἄρωμαι: (b) after a secondary tense, as above. Cp. *O. T.* 71 f. ὡς πύθοιθ' ὅ τι | δρῶν...ῥυσαίμην πόλιν (n.). It is also possible to take ἀρόμην as opt. of fut. ἀρούμαι: but it may be objected that, in such clauses, the fut. indic. was commonly retained, even after a secondary tense (cp. Goodwin, *Moods and Tenses*, new ed., §§ 130, 340).—For the sense, 'win,' 'achieve,' cp. *Ai.* 193, *O. C.* 460.

35 χρῆ: the pres. of this χράω occurs also in Her. (i. 55 χράε, etc.). In *O. C.* 87 we have the impf. ἐξέχρη: and the aor. pass. in *O. T.* 604, *O. C.* 355.—τοιαῦθ' (with αἶ, *Ant.* 691)...ᾧν (instead of ὧν): cp. *O. C.* 1353 n.—ὁ Φοῖβος. Blomfield wished to omit the art., which Sophocles has not elsewhere prefixed to



ἄσκειον αὐτὸν ἄσπιδων τε καὶ στρατοῦ  
 δόλοισι κλέψαι χεῖρὸς ἐνδίκους σφαγάς.  
 ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,  
 σὺ μὲν μολών, ὅταν σε καιρὸς εἰσάγη,  
 δόμων ἔσω τῶνδ', ἴσθι πᾶν τὸ δρώμενον, 40  
 ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλῃς σαφῆ.  
 οὐ γάρ σε μὴ γήρα τε καὶ χρόνῳ μακρῷ  
 γνῶσ', οὐδ' ὑποπτεύουσιν ὧδ' ἡνθισμένον.  
 λόγῳ δὲ χρῶ τοιῷδ', ὅτι ξένος μὲν εἶ  
 Φωκεύς, παρ' ἀνδρὸς Φανοτέως ἦκων· ὁ γὰρ 45  
 μέγιστος αὐτοῖς τυγχάνει δορυξένων.  
 ἀγγελλε δ' \*ὄρκον προστιθεὶς ὀθούνεκα

lost (*Beiträge* etc., Schaffhausen, 1864, p. 1). 36 στρατοῦ] Meineke conj.  
 δορός. 42 χρόνῳ μακρῷ] μακρῷ χρόνῳ 1, preferred by Reisch on *O. C.* 7, p. 164.  
 43 ὑποπτεύουσιν L, with most MSS. A few (including Γ) have ὑποπτεύουσιν, and so  
 the Aldine. Turnebus read ὑποπτεύσων, with one or two late MSS.—Blaydes conj.

this name; but ὁ Φοῖβος occurs (e.g.) in  
*Ar. Eq.* 1024, 1084.—πύσει. The gen.  
 after this verb usu. denotes the informant  
 (as *O. T.* 333): but the thing heard is  
 sometimes put in the gen., instead of  
 the regular acc.: thus *Od.* 2. 255 ἀγ-  
 γελιάων | πύσσεται. So, too, with ἀκούω  
 (*O. C.* 485, etc.), and κλύω (*ib.* 1174).

This verse might seem the preface to  
 some longer recital (cp. *Ph.* 1418 n.).  
 But in fact it is merely an emphatic  
 prelude to the oracle: τάχα marks a  
 momentary pause.

36 f. αὐτόν, alone; cp. *O. T.* 221,  
*O. C.* 1650.—ἄσκειον... ἄσπιδων κ.τ.λ.,  
 'unfurnished with' them; for the gen., cp.  
 1002: *O. T.* 191 ἀχαλκος ἄσπιδων: *O. C.*  
 677 ἀνήμενον... χειμῶνων (n.). The adj.  
 occurs also in *O. C.* 1029 οὐ ψιλὸν οὐδ'  
 ἄσκειον, 'not without accomplice or re-  
 source'.—ἄσπιδων τε καὶ στρατοῦ =  
 ὀπλισμένον στρατοῦ, a rhetorical hen-  
 diadys, like 'without arms or numbers'.—  
 δόλοισι, in requital of the δόλος on the  
 side of the murderers (v. 197).—χεῖρὸς  
 goes with σφαγάς (476 δίκαια χειρῶν  
 κράτη): the vengeance is to be won by  
 his own right hand, not by means of  
 allies.—κλέψαι, to effect by stealth: *At.*  
 1137 κλέψαις κακά.

38 ff. ὅτε causal, = ἐπειδὴ: cp. 1318:  
*O. T.* 918 (n.): *Ant.* 170.—σὺ μὲν μολών  
 κ.τ.λ.: for the absence of caesura, cp.  
*Ph.* 101, 1369, *Ant.* 1021.—καιρὸς is  
 almost personified here: cp. 75: *Ph.* 466

καιρὸς γὰρ καλεῖ: *ib.* 837 καιρὸς... πάντων  
 γνῶμαν ἴσχω (n.).—ἴσθι, in the pregnant  
 sense of 'take care to know,' 'acquaint  
 thyself with.' Similarly in *O. C.* 1149  
 εἰσεῖ = μαθήσει.

42 f. γήρα refers to the change in  
 his appearance; χρόνῳ μακρῷ, to the  
 lapse of seven years (v. 14), which may  
 have caused him to be forgotten.—οὐδ'  
 ὑποπτεύουσιν follows οὐ μὴ γνῶσι, as  
 in *O. C.* 450 ff. οὐδ' ἥξει follows οὐ μὴ  
 λάχῃσι. The latter example is so far  
 less harsh than the verbs have different  
 subjects; but it shows how these two  
 forms of future statements could be strictly  
 co-ordinated. No correction is probable.  
 (ὑποπτεύσων would require, of course,  
 μηδ'.)

ὧδ' ἡνθισμένον, with grey hair: *O. T.*  
 742 λευκανθὲς κάρα: Erinna fr. 2 παυρο-  
 λόγοι πολιαί, τὰ γήραος ἄνθεα θνατοῖς.  
 The schol., objecting that such a change  
 would not suffice to disguise him, takes  
 the word as = ἡσκημένον (an impossible  
 sense for it). Another view strangely  
 refers it to 'a Phocian dress spangled  
 with flowers' (Paley).

45 Φωκεύς should not be changed to  
 Φωκέως: it was desirable that the mes-  
 senger himself should seem an alien.  
 Similarly Orestes and Pylades come as  
 Φωκῆς ἄνδρες (1107).

ἀνδρὸς Φανοτέως. ἀνὴρ, thus prefixed  
 to a proper name, serves either: (a) to  
 introduce a person not previously men-

—that alone, and by stealth, without aid of arms or numbers, I should snatch the righteous vengeance of my hand. Since, then, the god spake to us on this wise, thou must go into yonder house, when opportunity gives thee entrance, and learn all that is passing there, so that thou mayest report to us from sure knowledge. Thine age, and the lapse of time, will prevent them from recognising thee; they will never suspect who thou art, with that silvered hair. Let thy tale be that thou art a Phocian stranger, sent by Phanoteus; for he is the greatest of their allies. Tell them, and confirm it with thine oath,

γὰρ μὴδ' ὑποπτεύσει τις.—ἡντισμένον] Meineke conj. ἡκτισμένον: Morstadt, ἡρτισμένον: Bergk, ἡκισμένον: Blaydes, ἡλλαγμένον or ἡκασμένον. 45 Φωκέως] Bentley conj. Φωκέως.—δ Λ, A, etc.: δ ρ. 47 ὄρκω MSS.: Reiske conj. ὄρκον: Musgrave, ὄγκον or ὄγκω: Vahlen (1883), ἐργω, which Mekler reads (6th Teubner ed. of Dindorf,

tioned,—being more respectful than τις, as *Il.* 11. 92 ἀνδρα Βιήνορα, *Her.* 8. 82 ἀνὴρ Παναίτιος: or (ὅ) adds something of solemnity or pathos to the mention of a familiar name, as *O. C.* 109 ἀνδρὸς Οἰδίπου, *Ai.* 817 ἀνδρὸς Ἑκτορος.

Phanoteus was the eponymous hero of the town Phanoteus (*Thuc.* 4. 89), or Panopeus (*Il.* 2. 520 etc., *Paus.*, *Strabo*), in Phocis, close to the Boeotian frontier, —about three miles west of Chaeroneia, and as many east of Daulis. He was the brother of Crisus, from whom the town of Crisa in Phocis (about two miles w. s. w. of Delphi) took its name. Between these brothers, said the legend, there was a deadly feud; before birth they had struggled in the womb. Now Crisus was the father of Strophius, that king of Crisa who was the ally of Agamemnon, and with whom the young Orestes found a home. Hence Phanoteus, the foe of Crisus, is represented as the friend of Aegisthus and Clytaemnestra. He is the first to send them the glad tidings that Orestes is dead. On the other hand it is Strophius who is described as paying the last honours to the corpse, and sending the ashes to Mycenae (1111).

ὁ γὰρ: other instances of the art., as demonstr. pron., immediately followed by γὰρ (and not by μέν or δέ) are, *O. T.* 1082 (τῆς), 1102 (τῷ), *Ph.* 154 (τό). The art. ὁ, ἡ, when it stands as demonstr. pron., is sometimes written ὅ, ἥ: a practice which is recognised by Eustathius (p. 23. 3, on *Il.* 1. 9), but which seems to rest on no good ground.

46 μέγιστος, as in φίλος μέγιστος (*Ph.* 586, *Ai.* 1331) simply, 'greatest' friend; not, 'most powerful.'—τυγχάνει, without ὦν: cp. 313, 1457: *Ai.* 9 ἐνδόν... τυγχάνει. Ast collects some ten examples from Plato; a few are subject to the doubt whether ἐν or ὦν has not dropped out after a like termination; but that does not apply to (e.g.) *Hipp. Ma.* 300 A ἡ δὲ ἀκοῆς ἡδονή... τυγχάνει καλῇ, or *Tim.* 61 D τυγχάνει... δυνατόν ἱκανῶς λεχθῆναι.—δορυξίων: a word applied by the tragedians to a prince or chief who is in armed alliance with the head of another state: see on *O. C.* 632.

47 ὄρκον, Reiske's correction of ὄρκω, seems right. With ὄρκω, the choice is between two explanations. (1) ἀγγέλλει ὄρκω, προστιθεῖς (ὄρκον). This is exceedingly awkward, and is not really similar to *Ar. Av.* 1004 ὀρθῶ μετρήσω κανόνι προστιθεῖς (κανόνα): for μετρήσω is most naturally followed by the dative of the instrument; while ἀγγέλλειν ὄρκω would be a strange phrase. (2) ἀγγέλλει ὄρκω προστιθεῖς (τὰ ἀγγελλόμενα): explained as an 'inversion' of προστιθεῖς ὄρκον τοῖς ἀγγελλομένοις. But it is hard to see how 'adding the report to an oath' could stand for 'adding an oath to the report.'

On the other hand, the phrase προστιθεῖναι ὄρκον has the authority of Sophocles himself: fr. 431 ὄρκον δὲ προστεθέντος ἐπιμελεστέρα | ψυχὴ κατέστη. Cp. too *Tr.* 255 ὄρκον αὐτῷ προσβαλὼν.

The false oath would be regarded as excused by the δόλοι which Apollo had prescribed (v. 37); but in fact the Paedagogus takes no such oath.

τέθνηκ' Ὀρέστis ἐξ ἀναγκαίας τύχης,  
 ἄθλοισι Πυθικοῖσιν ἐκ τροχηλάτων  
 δίφρων κυλισθείς· ὦδ' ὁ μῦθος ἐστάτω. 50  
 ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,  
 λοιβαῖσι πρῶτον καὶ κατατόμοις χλιδαῖς  
 στέφαντες, εἴτ' ἄψορρον ἤξομεν πάλιν,  
 τύπωμα χαλκόπλευρον ἡρμένοι χεροῖν,  
 ὃ καὶ σὺ θάμνοισ οἶσθ' αἶψα που κεκρυμμένον, 55  
 ὅπως λόγῳ κλέπτοντες ἠδείαν φάτιν  
 φέρωμεν αὐτοῖς, τοῦμὸν ὡς ἔρρει δέμας  
 φλογιστὸν ἤδη καὶ κατηνθρακωμένον.  
 τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανὼν  
 ἔργοισι σωθῶ καξενέγκωμαι κλέος; 60  
 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν.  
 ἤδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς

1885). 51 ἐφίετο] Dindorf conj. ἐφείτό μοι (or νῶν): Wunder, ἐφη θεός.  
 52 λοιβαῖσι L (with τε written above by a later hand), L<sup>2</sup>, T, etc., and Ald.: λοιβαῖς  
 τε A, Γ, E, etc. In Suidas s. v. χλιδή, where vv. 51—53 are quoted, Bernhardt  
 edits λοιβαῖς τε: but three of the best MSS. of Suidas (A, B, C) have λοιβαῖς τὸ πρῶτον,  
 and one (E, the Brussels MS.) has λοιβαῖσι. 54 τύπωμα] Nauck reads κύτωμα  
 (Mélanges Gr.-Rom. II. p. 653), as a poet. form of κύτος (= 'vessel'). The word is  
 not extant.—ἡρμένοι L (with ι added by a later hand under η), A, Ald.: ἡρμένοι r (as  
 Γ). 55 που L (made from μοι, not ποι) with A and most MSS., and Ald.: μοι T

48 ff. ἀναγκαίας τύχης, an accident  
 ordained by ἀνάγκη, fate (O. C. 605). The  
 phrase recurs, with a somewhat different  
 context, in *Al.* 485, 803.

ἄθλοισι (from ἄθλος) Πυθικοῖσιν. Here  
 and at v. 682 the schol. notes the ana-  
 chronism,—to which Attic Tragedy was  
 wholly indifferent. From very early times  
 there was an ἀγὼν at Delphi, but for music  
 and poetry only. Athletic contests were  
 first added when, on the conquest of Crisa  
 by the Delphic Amphictyony, the festival  
 was revived with a new splendour. The  
 year Ol. 48. 3, 586 B.C. was that from  
 which the Pythiads were dated (Paus. 10.  
 7. 3). Cp. Curtius, *Hist. Gr.* I. p. 266.

τροχηλάτων implies 'rapid,' 'whirling':  
 cp. Eur. *I. T.* 82 τροχηλάτου | μανίας.—  
 ἐστάτω: be so 'constituted': i.e., the  
 whole story is to rest upon th's basis. Cp.  
 Plat. *Theaet.* 171 D ταύτη ἂν μάλιστα  
 ἴστασθαι τὸν λόγον.

51 ff. ἐφίετο (sc. ὁ Φοῖβος, v. 35), like  
 impf. ἐκέλευε.—λοιβαῖσι, a general word,  
 which could mean either the χοαὶ poured  
 to the νεῖρτεροι, or the σπονδαὶ to the  
 ὑπατοί. In this case, milk (perhaps mixed

with honey) was poured on the mound  
 (894).—κατατόμοις χλιδαῖς, 'ornaments'  
 (luxuriant locks) 'cut from the head.'  
 (This adj. elsewhere = 'beheaded.') Cp.  
 Eur. *Ph.* 223 ἐπιμένει με κόμας ἐμὰς | δεῦσαι  
 παρθένιον χλιδάν. The phrase is of the  
 same type as κύτιος διόβολος (O. C. 1464)  
 or αἴχημα εὐπίππον (*ib.* 711). Cp. Aesch.  
*Ch.* 7, where Orestes brings a πλόκαμος  
 πενθητήριος to his father's grave.—στέ-  
 ψαντες: cp. 441: *Ant.* 431 χοαῖσι τρι-  
 σπόνδοισι τὸν νέκυν στέφει. Besides the  
 offerings named here, flowers are mention-  
 ed below (896).

ἄψορρον...πάλιν: O. *T.* 430 οὐ πάλιν |  
 ἄψορρος οἶκον τῶνδ' ἀποστραφεῖς ἀπει;

54 τύπωμα, anything formed or mould-  
 ed; Eur. *Ph.* 162 μορφῆς τύπωμα, 'the  
 outline of his form.' The vague word is  
 here defined by χαλκόπλευρον: which may  
 be a reminiscence of the phrase used by  
 Aesch. (*Ch.* 686) in the same context,  
 λέβητος χαλκέου πλευρώματα. The cinerary  
 urn is described below as βραχὺς χαλκός  
 (757), τεύχος (1114), ἄγγος (1118), λέβης  
 (1401). Cp. fr. 348 χαλκηλάτους λέβητας.  
 ἡρμένοι, pass., = ἡρμένον ἔχοντες (schol.).

that Orestes hath perished by a fatal chance,—hurled, at the Pythian games, from his rapid chariot; be that the substance of thy story.

We, meanwhile, will first crown my father's tomb, as the god enjoined, with drink-offerings and the luxuriant tribute of severed hair; then come back, bearing in our hands an urn of shapely bronze,—now hidden in the brushwood, as I think thou knowest,—so to gladden them with the false tidings that this my body is no more, but has been consumed with fire and turned to ashes. Why should the omen trouble me, when by a feigned death I find life indeed, and win renown? I trow, no word is ill-omened, if fraught with gain. Often ere now have

I seen wise men

(with γρ. που), Γ. 56 κλέπτοντες] κέπτοντες L, with λ added above by the 1st hand.—*θυήσκοντες* (with γρ. κλέπτοντες) T: noted also as a *v. l.* in E. 57 φέρωμεν Γ (with ο above ω from the corrector): φέροιμεν L, A, with most MSS., and Ald. 59—66 These eight verses are rejected by A. Schöll and Leutsch (*Philol.* xxxv. p. 429). Morstadt rejects 61—66: Wecklein (*Ars Soph. em.*, p. 170), 62—66: Steinhart, 61 only. But a reference to *v.* 61 occurs in a quotation from Cephisodorus of Athens (*flor. c.* 350 B.C.), *ap.* Athen. p. 122 C; and that verse is rightly defended by Wilamowitz (*Hermes* xviii. p. 241, n. 1). 61 οὐδὲν] ὡς οὐδὲν L. The breach

Cp. Aeschin. or. 3 § 164 ἐπιστολὰς αἷς ἐξηρημένους ἐκ τῶν δακτύλων περιήεις (as *Hor. Sat.* i. 6. 74 *suspensi loculos*): Xen. *Anab.* 7. 4. 16 ἐσπασμένοι τὰ ξίφη: *id.* *Cyr.* 6. 3. 24 προβεβλημένοι... τοὺς θωρακοφόρους: Plut. *Phoc.* 10 πύγωνα... καθευμένους. See also *Tr.* 157 n.

Others take ἡμένοι as middle. This use of ἡμαι is not unknown to later Greek; e.g. Strabo 3. p. 150 has νικῆν ἡμένοι=ἀράμενοι. But there is no example of it in the classical period.

55 Join πον with καὶ σὺ ('thou, too, doubtless knowest'): cp. 948 παρυσίαν μὲν οἶσθα καὶ σὺ πον φίλων, κ.τ.λ. Since he has a definite spot in mind, πον would less fitly be taken with θάμνοις, as='some-where.'

The *v. l.* μοι is inferior. As an enclitic, it could not go with the following partic. ('hidden by me'). It could only be a kind of ethic dat. with οἶσθα (as nearly=σύν-οισθά μοι).

56 f. λόγῳ κλέπτοντες: cp. *Il.* i. 131 μὴ... | κλέπτε νύφ: Eur. *Ph.* 992 κλέψας λόγουςιν ὥσθ' ἃ βούλομαι τυχεῖν.

φέρωμεν is clearly right: it depends on ἤξομεν κ.τ.λ. (53), and continues the exposition of the plan which he is about to execute. φέροιμεν could depend only upon κεκρυμμένον ('which was hidden in order that we might bring,' etc.). Similarly in *O. C.* 11 πυθώμεθα has been corrupted in the MSS. to πυθόμεθα.

ἔρρει=ἀπόλωλε: cp. 925: *O. T.* 560 ἄφαντος ἔρρει (Laius).—δέμας, of a corpse, as 756, 1161: in Homer, always of the living (*Ant.* 205 n.).

59 f. τί γὰρ με λυπεῖ κ.τ.λ.: *i. e.*, 'It is true that it is ill-omened for the living to be described as dead; but why, in this case, need I care for the omen?' Cp. Eur. *Helen.* 1050 (Helen to Menelaüs): βούλει λέγεσθαι μὴ θανῶν τεθνηκέναι; He replies:—κακὸς μὲν ὄρνις' εἰ δὲ κερδανῶ λέγων, | 'τοιμὸς εἰμι μὴ θανῶν λόγῳ θανεῖν.—ἔργοισι: the plur., as in *O. C.* 782 (n.).—κάξενέγκωμαι, 'carry off' from the enterprise: *Tr.* 497 μέγα τι σθένος ἃ Κύπρις ἐκφέρειται νίκας ἀέλ.

61 δοκῶ μὲν: cp. 547: *O. C.* 995 n.—σὺν κέρδει (ὄν), when fraught with gain: cp. 899 ὥς δ' ἐν γαλήνῃ (*sc.* ὄντα) πάντ' ἔδερχομην τόπον. For σὺν, cp. 430 σὺν κακῷ.—κακόν, 'ill-omened'; *O. C.* 1433, *Ant.* 1001.

62 ff. πολλάκις. There were many such popular stories. Pythagoras was said to have hidden himself in a subterranean chamber, causing his death to be reported; and when he reappeared, he was supposed to have been born anew (*schol.*). Herodotus tells a similar story of the Thracian Salmoxis, a slave and disciple of Pythagoras, who thus converted the Thracians to a doctrine of immortality (4. 95). So, too, the poet Aristaeus of Proconnesus disappeared for seven years,—as a sort



λόγῳ μάτην θνήσκοντας· εἴθ' ὅταν δόμους  
 ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον·  
 ὡς καὶ ἐπαυχῶ τῆσδε τῆς φήμης ἄπο 65  
 δεδορκότ' ἐχθροῖς ἄστρον ὡς λάμψειν ἔτι.  
 ἀλλ', ὦ πατρώα γῇ θεοὶ τ' ἐγχώριοι,  
 δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὁδοῖς,  
 σύ τ', ὦ πατρώων δῶμα· σοῦ γὰρ ἔρχομαι 70  
 δίκη καθαρτῆς πρὸς θεῶν ὠρμημένος·  
 καὶ μὴ μ' ἄτιμον τῆσδ' ἀποστείλῃτε γῆς,  
 ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.  
 εἶρηκα μὲν νυν ταῦτα· σοὶ δ' ἤδη, γέρον,  
 τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.  
 νῶ δ' ἔξιμεν· καιρὸς γάρ, ὅσπερ ἀνδράσιν 75  
 μέγιστος ἔργου παντός ἐστ' ἐπιστάτης.

### ΗΛΕΚΤΡΑ.

ἰὼ μοί μοι δύστηνος.

of metre passed unnoticed.—*ὦν κέρδει*] made in L from *σιγκέρδει*. 63 *δόμους* A, with most MSS. and Ald.: *δόμοισ* L, Γ. 65 *ὡς*] L has *ὦς*, corrected, in somewhat paler ink, from *ὦσ*, either by the 1st hand or by S. The Aldine has *ὦς*, with a colon after *πλέον* in v. 64. (This is also L's punctuation, but the point has almost vanished.) Brunck wrote *ὦς*, which Nauck, Hartung, and Blaydes prefer. Hermann, Dindorf, and most of the recent edd., give *ὦς*. Matthiae on Eur. *Hipp.* 1051 noted that, with

of preliminary advertisement, it would seem, to his poem the *Arimaspeia* (Her. 4. 14). It is vain to ask what particular story or stories Sophocles was thinking of; very possibly he knew those in Herodotus (cp. *O. C.* 337 n.); but it was enough for him that his hearers would recognise the allusion to stories of that type. Hartung thinks that the reference is to Odysseus; but, as Odysseus did not contrive the rumour of his own death, the case is not in point.

*λόγῳ μάτην θνήσκοντας*: for *μάτην* as = 'falsely,' cp. 1208, *Ph.* 345.

*ἐκτετίμηνται*. The emphatic perf. might denote either (1) permanence,— 'they are in greater honour *thenceforth*'; or (2) the instantaneous result,— '*forthwith*.' Perhaps the usage of the perf. pass. of *τιμᾶω* rather favours (1). Cp. *O. C.* 1304 *τετιμηνται* *δορὶ* (with Thuc. 2. 45, cited there): *Od.* 7. 69 (of *Arête*) *τετιμηνται*.—The finite verb, instead of *ἐκτετιμήμενος*, by a frequent idiom; cp. 192 (*ἀμφίσταμαι*): *O. C.* 351 n.—*ἐκτιμᾶω* is rare in classical Greek. Arist. *Oec.* 2. 33 (p. 1352 b 5) has

*ἐκτετιμημένα* as = 'things on which a high price is set,' opp. to *εὐωνα*, 'cheap.'

65 f. *ὡς*, 'as,' seems better here than *ὦς*, 'thus.' It gives a smoother transition; and it is also more in accord with usage. Except in the phrases *οὐδ' ὡς* (*Ant.* 1042), *καὶ ὡς*, etc., Attic writers seldom use *ὡς*, 'thus.' Among the rare instances are Aesch. *Ag.* 930 *εἰ πάντα δ' ὡς πρᾶσσοιμεν*: Plat. *Proi.* 326 D *ὥσπερ οἱ γραμματισταί...*, *ὡς δὲ καὶ ἡ πόλις*: *ib.* p. 338 A *ὡς* (*v.l.* *ὡς*) *οὖν ποιήσετε*: Thuc. 3. 37 *ὡς οὖν χρή καὶ ἡμᾶς ποιοῦντας*.

*καὶ ἐπαυχῶ*: for the accus. (though the pron. refers to the subject of the verb), cp. 470 f., *Tr.* 706 n.—*ἀπο*, not merely 'after' it, but as a result of it; cp. *Ant.* 695, *Ph.* 408.—*δεδορκότ'*, = *βλέποντα*, living: Aesch. *Eum.* 322 *δαοῖσι καὶ δεδορκόσιν*.—*ἐχθροῖς* is best taken with *λάμψειν*: 'alive, I shall shine as a star upon them,' i.e. to their terror.—*ἄστρον*: not specifically 'a baleful star,'—as when Achilles (*Il.* 22. 26 ff.) and Hector (*ib.* 11. 62) are likened to Seirius. It is simply an image of splendour; but to his foes, of course, he



die in vain report; then, when they return home, they are held in more abiding honour: as I trust that from this rumour I also shall emerge in radiant life, and yet shine like a star upon my foes.

O my fatherland, and ye gods of the land, receive me with good fortune in this journey,—and ye also, halls of my fathers, for I come with a divine mandate to cleanse you righteously; send me not dishonoured from the land, but grant that I may rule over my possessions, and restore my house!

Enough;—be it now thy care, old man, to go and heed thy task; and we twain will go forth; for so occasion bids, chief ruler of every enterprise for men.

ELECTRA (*within*).

Ah me, ah me!

ὦς, a colon after πλέον is better than a full stop. The latter is, however, preferred by Hermann. 65 ἀπο] L has the ο in an erasure (from ει?). 66 δεδορκότ'] Blaydes cites a gloss from Pal., γρ. καὶ δεδουκότα ('after my setting'). 68 Morstadt would place this verse after v. 70. 71—76 Of these verses, 72—76 are rejected by A. Schöll; 71, 72 by Herwerden and Schenkel; 72 by Morstadt; 75, 76 by B. Todt (whom Nauck follows). 73 μέν νυν] μέν νύν L. 75 ἀνδράσιν Γ: ἀνδράσι L, A, etc. 77 ὡ μοί μοι δύστηνος MSS. (though with varying accents on the first three words). Hermann, ὦ μοί μοι δύστηνος. Dindorf deletes δύστηνος

will prove an οἴλιος ἀστήρ.—Whitelaw: 'So living, doubt not, from this falsehood's cloud | I on my dazzled foes, starlike, shall break.'—ἐπὶ, menacing: cp. 471: Tr. 257.

67 f. πατρώα γῇ κ.τ.λ.: cp. Ph. 1040 ἀλλ', ὦ πατρώα γῇ θεοὶ τ' ἐπόψιοι.—εὐτυχοῦντα, proleptic: cp. 162 f.: O. C. 487 δέχεσθαι τὸν ἐκέτην σωτήριον.—δόοις, of a single journey: O. C. 553 (n.), Ant. 226.

70 καθαρίτης: so in Aesch. Ch. 968 ff. the avenger is to drive the μύσος from the hearth, καθαρμοῖσιν ἀτὰρ ἐλατηρίοις.—πρὸς θεῶν ὠρμημένος: Aesch. Ch. 940 (of Orestes) ὁ πυθόχρηστος φυγὰς | θεόθεν εὖ φραδαῖσιν ὠρμημένος.

72 ἀλλ' ἀρχέπλουτον, sc. πέμψατε or the like, to be supplied from ἀποστείλατε, as αὐδῶ in O. T. 241 from ἀπανδῶ, δεῖ in O. C. 1404 from οὐκ ἔξεστι, ἕκαστος in Ant. 263 from οὐδείς.

ἀρχέπλουτον, 'master of my possessions'; cp. ἀρχέλαος, ἀρχέπολις (Pind. P. 9. 58). Others understand, 'having ancient wealth,'=ἀρχαῖόπλουτον. If, however, the verbal part of the compound denoted 'beginning' rather than 'ruling,' analogy would suggest that ἀρχέπλουτος should mean, 'a founder of wealth'; cp.

ἀρχέκακος (Il. 5. 63), ἀρχέχορος (ποῦς, Eur. Tro. 151), ἀρχέγονος, etc. In Pindar P. 4. 110, where Jason speaks of his ἀρχεδικὰν τοκέων, the sense is strictly, 'ancestors who founded the right' to possession,—Cretheus, father of Aeson, having been the founder of Iolcus; not merely, 'who held an ancient right.'—As to the form of the word, see Appendix.

καταστάτην, as restoring its fortunes, ἀποκαθιστάτην.

74 f. εἴρηκα μέν νυν ταῦτα, one of those formulas which serve to close a speech, like πάντ' ἐπίστασαι, Ant. 402 f. The old edd. write μέν νυν, which would mean that he reserved further details for another time.

μέλεσθαι is probably impers. (as μέλεται in Theocr. 1. 53); though μέλεται τί μοι is a less rare constr. for this midd. form (cp. 1436).

76 ἐπιστάτης, as controlling and regulating action; cp. 39 n.

77 ὡ μοί μοι δύστηνος. Dindorf deletes δύστηνος, because ὡ μοί μοι is a frequent prelude to the entrance of an actor who laments (e.g. Ai. 333, 893, 974). But why should we assume that this formula was invariable? An adj. is

ΠΑ. καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς  
ὑποστενούσης ἔνδον αἰσθέσθαι, τέκνον.

ΟΡ. ἄρ' ἐστὶν ἡ δύστηνος Ἡλέκτρα; θέλεις  
μείνωμεν αὐτοῦ \*κάπακούσωμεν γόων;

80

ΠΑ. ἥκιστα· μηδὲν πρόσθεν ἢ τὰ Λοξίου  
πειρώμεθ' ἔρδειν καπὸ τῶνδ' ἀρχηγετῆν,  
πατὴρ χέοντες λουτρά· ταῦτα γὰρ φέρει  
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων.

85

σύστημα. ΗΛ. ὦ φάος ἄγνον  
καὶ γῆς ἰσόμοιρ' ἀήρ, ὥς μοι

(thinking that it came in from v. 80); and so Nauck. **78 f.** Nauck conj. προσμολῶν πέλας instead of προσπόλων τινὸς, and τινὸς instead of τέκνον in v. 79. προσμολῶν is proposed also by Tournier (*Revue de Philol.* 6, 119). **80** ἡλέκτρας L, with the final σ partly erased. **81** κάνακούσωμεν MSS.: κάπακούσωμεν Nauck, and

often added to such interjections; *Ant.* 850 ὡ δὲ δύστανος; *O. C.* 876 ὡ τάλας; *O. T.* 1307 αἰαί, φεῦ φεῦ, δύστανος.

**78 f.** καὶ μὴν, announcing a new comer: 1422: *O. C.* 549 n.

θυρῶν is perhaps best taken as denoting the quarter whence the sound strikes the ear, so that it goes with αἰσθέσθαι ('hear from the doors'). The order of the words, and the rhythm, favour this. It might, however, be a local gen., 'at the doors,' going with ὑποστενούσης: cp. 900 n.

I should agree with the schol. in governing θυρῶν by ἔνδον, did not the wide separation of the words make this so awkward. When Sophocles places a genitive long before the preposition which governs it, the genitive is usu. causal; and, as this sense is readily perceived, the delay of the prep. then matters less. See, e.g., 578 f. τοῦτου...οὐνεκ': *O. T.* 857 f. μαντείας...οὐνεκ': *Ph.* 598 f. τίνος...χάρων.

προσπόλων τινὸς: the old man conjectures that it is a slave, because a daughter of the house was not to be expected at the gates, especially at such an early hour: cp. 518 n. But Orestes fancies that he recognises the voice.

**80 f.** θέλεις | μείνωμεν...; Cp. *O. T.* 651 θέλεις...εἰκάθω; *Ph.* 761 βούλει λάβωμαι;

The reading of the MSS., κάνακούσωμεν, was taken by some from ἀνακούω, and explained as 'listen further' (schol. in E). But no ἀνακούω is extant; nor does it

seem probable. If the traditional reading is sound, it must be referred to ἐνακούω. The only authority for that word, in Greek of the classical age, is Hippocrates, who uses it with two peculiar meanings:—(1) 'to be sensitive,' to sound, as *De Corde*, Kühn vol. 1. p. 488 ταῦτα γὰρ οὐκ ἐνακούουσιν λαχῆς, or, generally, to any impression, as *De Humid.*, K. 1. p. 157 ἐνακούειν πολλῶν. (2) 'To be obedient, amenable,' to curative treatment; as *De artic.*, K. III. p. 229 ἐνακούει τὰ τοιαῦτα τῆς ἰητρείας.

On the other hand Sophocles has ἐπακούω, 'to listen,' in *O. T.* 708, 794: *O. C.* 694; *Ph.* 1417. Nauck's correction, κάπακούσωμεν, is thus highly plausible. Among recent editors who receive it are Wecklein, Bellermann, and A. Michaelis (in his revision of Jahn's ed.).

**82 f.** μηδὲν πρόσθεν, sc. ποιῶμεν: cp. *Ant.* 497 n.—τὰ Δοξίου, his commands, v. 51.—ἀρχηγετῆν (a verb which occurs only here), not merely=ἀρχεσθαι, but rather 'to make an auspicious beginning' (Lat. *auspicari*), as ἀρχηγέτης denoted the god or hero to whom a city or family traced its origin (*O. C.* 60 n.). This title was given especially to Apollo: Φοῖβος γὰρ αἰεὶ πολίεσσι φίληδεῖ | κτιζομένης (*Calim. Hym. Apoll.* 54). The Chalcidians of Euboea, when they founded Naxos in Sicily, placed an altar of Apollo Ἀρχηγέτης before the city (*Thuc.* 6. 3: cp. *Appian Bell. Civ.* 5. 109). Pindar speaks of ὁ...ἀρχαγέτας... Ἀπόλλων in connection

PAE. Hark, my son,—from the doors, methought, came the sound of some handmaid moaning within.

OR. Can it be the hapless Electra? Shall we stay here, and listen to her laments?

PAE. No, no: before all else, let us seek to obey the commands of Loxias, and thence make a fair beginning, by pouring libations to thy sire; that brings victory within our grasp, and gives us the mastery in all that we do.

[*Exeunt* PAEDAGOGUS (*on the spectator's left*), ORESTES and PYLADES (*on the right*).—*Enter* ELECTRA, *from the house*.

EL. O thou pure sunlight, and thou air, earth's canopy, how

Herwerden on *O. T.* p. 79.

84 f. πατὴρς χέοντες] πατὴρ σχεσοντες L, with εὐ over σχεσ from the 1st hand. φέρει | νίκην τ' ἐφ' ἡμῖν] Tournier, Blaydes and Niese conj. φέρειν | νίκην τέ φημι (Tournier also φησί, sc. Δοξίλας): Emlin, νίκην τ' ἔφηνε.

86 L adds the words καὶ γῆς to this v. 87 ἰσάμοιρος MSS., except the Vienna MS., cod. Vindobonensis 281 (14th or 15th cent.), collated by E. Hiller for Jahn's ed., which has ἰσάμ-ρ' (with α above), thus confirming Porson's ἰσάμοιρ' (*Tracts*, p. 221).

with the founding of Cyrene by Battus.

84 f. πατὴρς, possessive gen., as the offerings are due to him: cp. Eur. *Alc.* 613 νεπτερέων ἀγάλματα.—λουτρά, the λοιβαί of v. 52, the πηγαὶ γάλακτος of 895, regarded as offerings demanded by purity. So in v. 434 λουτρά are the χοαί of v. 406. Hesychius records the phrase χθόνια λουτρά in this sense. [But in Eur. *Ph.* 1667 νεκρῷ λουτρά περιβαλεῖν refers to washing the corpse.]

φέρειν...ἐφ' ἡμῖν, i.e. brings (so as to place it) in our power; for this ἐπί, cp. *O. C.* 66, *Ph.* 1003. Not, 'brings in our case' (like ἐπ' ἀνδρὶ τῷδ', *O. T.* 829 n.); nor, 'brings upon us' (*O. C.* 1472).

νίκην, the ultimate victory: κράτος τῶν δρωμένων, the upper hand, the mastery, in our course of action. For the combination, cp. Plat. *Legg.* 962 A νίκην καὶ κράτος πολεμίων: Dem. or. 19 § 130 κράτος καὶ νίκην πολέμου (reversed by Plut. *Mor.* p. 412 C νίκην καὶ κράτος τοῦ πολέμου). For the pres. part., cp. 1333 τὰ δρώμεν', 'your plans'; *Tr.* 588. So *O. C.* 116 τῶν ποιουμένων.

All three actors now leave the scene. Orestes and Pylades go to Agamemnon's grave,—departing, probably, by the entrance on the spectators' right. The Paedagogus leaves by the entrance on the left,—to await the moment for seeking admission to the house (v. 660).—It might, indeed, be inferred from πειρώμεθ' (83) that the old man goes with the youths to their task; but the word need not imply

more than his participation in the plan, while verses 73—75 seem clearly to indicate that he separates from his companions. When they have gone, Electra enters from the house.

86—120 A θρήνος ἀπὸ σκηνῆς, or lyric lament delivered by an actor alone, as dist. from the joint κομμός of actor and Chorus (121 n.).

Verses 86—102 form a σύστημα, = v. 103—120 (ἀντισύστημα). If the text is sound, the correspondence is not exact, since the dimeter in v. 99 answers to a monometer in v. 116. These anapaests are, however, of the type usually known as 'free' or 'melic,' as having more of a lyric character than the regular anapaests of the marching-songs (like those of the Parodos in the *Ajax*): see W. Christ, *Metrik*, 2nd ed., § 288. And in such anapaests the symmetry of 'systems' is often not strict (cp. *O. C.* 117 n.).

86 f. ὦ φάος ἄγρον: the Sun-god abhors impurity (*O. T.* 1425 ff.). So too the αἰθῆρ is ἄγρός (Aesch. *P. V.* 281).—These opening words beautifully express the sense of relief with which she passes from her sad vigil in the polluted house to the clear sunlight and free air of morning.—Similar utterances of sorrow to the elements are those in Aesch. *P. V.* 88 ff., Eur. *Andr.* 91 ff.

γῆς ἰσάμοιρ' αἴρ, 'air coextensive with earth,'—having a μοῖρα, a domain in space, equal to that of earth. Cp. Hamlet's phrase, 'this goodly frame, the earth...this

πολλὰς μὲν θρήνων ὥδας,  
 πολλὰς δ' ἀντήρεις ἥσθου  
 στέρνων πληγὰς αἵμασσομένων,  
 ὁπότεν δνοφερὰ νύξ ὑπολειφθῇ.  
 τὰ δὲ παννυχίδων ἤδη στυγεραὶ  
 ξυνίσασ' εὔναι μογερῶν οἴκων,  
 ὅσα τὸν δύστηνον ἐμὸν θρηνώ  
 πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν  
 φοίνιος Ἄρης οὐκ ἐξένισεν,  
 μήτηρ δ' ἡμὴ χῶ κοινολεχῆς  
 Αἰγισθος, ὅπως δρῶν ὑλοτόμοι,  
 σχίζουσι κάρα φονίῳ πελέκει·  
 κοῦδεὶς τούτων οἶκτος ἀπ' ἄλλης

90

95

100

90 πληγὰς r: πλαγὰς L. 91 ὑπολειφθῇ Hense conj. ὑπολήξῃ. 92 ἥδῃ] Wecklein (*Ar.* p. 55) conj. ἐνδον: Fröhlich, κήδῃ: Morstadt, αἰαί. 93 οἴκων made from οἰκῶν in L. Wecklein reads λέκτρων. 96 ἐξένισεν Γ, and the 1st hand in L;

most excellent canopy, the air' (2. 2. 311). Hes. *Th.* 126 Γαῖα δέ τοι πρῶτον μὲν ἐγγέλνατο ἴσον ἑαυτῇ | Οὐρανὸν ἀστερόενθ', ἵνα μιν περὶ πάντα καλύπτου. A genitive after ἰσόμερος usu. denotes that *in which* persons share alike (as Isae. or. 6 § 25 ἰσομοίρους...τῶν πατέρων). Here it denotes the partner. Cp. Arist. *De Mund.* 6. 18 (p. 399 a 8) ἥλιος...καὶ οἱ τοῦτου [not τούτῳ] ἰσάδρομοι, ὃ τε Φωσφόρος καὶ ὁ Ἑρμῆς. So adjectives of similarity or equivalence can take a gen. (as προσφερέης Eur. *H. F.* 131, ἀντίπαλος Pind. *O.* 8. 71). Such genitives are analogous to those which follow words expressing community or participation, as κοινός, συγγενής, etc.—Others, taking ἀήρ as that which is intermediate between γῆ and αἰθήρ, explain, 'air, which has the same share in earth (as it has in αἰθήρ),'—comparing Ar. *Av.* 187 ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς (where καὶ οὐρανοῦ is to be supplied). This is very forced.

ἰσόμερι' is a necessary correction of ἰσόμερος (cr. n.), which would require αἰ in ἀήρ,—a quantity found only in pseudo-Phocylides 108, and an epigram quoted by Eustathius p. 17. 46.

88 f. πολλὰς μὲν...ἥσθου. Each of these two verses is an anapaestic dimeter lacking one long syllable ('catalectic'), i.e., a 'paroemiac.' Two successive paroemiacs were admissible only in anapaests of this 'free' or lyric character (n.

on 86—120). These paroemiacs are purely spondaic; as 'free' anapaests also admitted the converse license, of resolving the long syllables, except the last, of the paroemiac (Eur. *I.* T. 130 πόδα παρθένιον ὅσιον ὁσας). Synesius, the bishop of Ptolemais, composed his fifth hymn wholly in these spondaic paroemiacs, a weighty and solemn measure; Ἰμνωμεν κοῦρον κοῦρας, | νύμφας οὐ νύμφευθελσας, κ.τ.λ. See W. Christ, *Metrik* § 293 (2nd ed.).

ἀντήρεις, lit. 'set opposite' (hence of an 'adversary,' Eur. *Ph.* 754), here, 'dealt from opposite,' striking *full* on the breast, like ἀνταλα...πλαγά (195 f.). θρήνος and κοπετός are similarly combined in *Al.* 631 ff. θρηνήσει, χερόπλακτοι δ' | ἐν στέρνοισι πεσοῦνται | δοῦποι.

90 πληγὰς must be preferred to πλαγὰς here, unless we are to write γὰς (in 87), etc. As a rule, certainly, Doricism is a mark of lyric (as dist. from marching) anapaests; see *Ant.*, append. p. 248, and cp. W. Christ, *Metrik* § 288. But the fact that these anapaests, though lyric in general character, precede the first lyrics of the Chorus, may have led the poet to prefer Attic forms, as in the anapaestic Parodos of the *Ajax* (134 ff., where πληγῇ occurs in 137).

91 ὑπολειφθῇ, lit., 'falls behind'; here = 'fails,' like the intr. ἐκλείπειν in 19. We need not conjecture ὑπολείπη, though



often have ye heard the strains of my lament, the wild blows dealt against this bleeding breast, when dark night fails! And my wretched couch in yonder house of woe knows well, ere now, how I keep the watches of the night,—how often I bewail my hapless sire; to whom deadly Ares gave not of his gifts in a strange land, but my mother, and her mate Aegisthus, cleft his head with murderous axe, as woodmen fell an oak. And for this no plaint bursts from any lips save

altered by a corrector of L to *ἐξέλειπεν*. *ἐξέλειψε* A; and Ald.—Reiske and Johnson conj. *ἐξήνυσε*: van Gent, *ἐνάρξεν*. 99 *φονίῳ* r: *φονίῳ* L. 100 f. The words

the intrans. use is frequent with Aristotle. The subjunct. can follow *ἦσθου*, since the thought is, 'hast heard' (and still hearest). For the converse (an optat. after a primary tense which implies a secondary), cp. *O. C.* 11 n.

92 f. *τὰ...παννυχίδων* is best taken as acc. governed by *ξυνίσας*, rather than as a prefatory acc. of reference ('as to...'): *ῥα...θηνώ* (94) is epexegetic of it. *τὰ παννυχίδων*, a periphrasis like *τὰ τῶν πολέμων* (Thuc. 2. 11), *τὰ τῆς τύχης* (Eur. *Ph.* 1202), etc. The *παννυχίς* (ἐορτή) was properly a joyous torch-light festival, as at the Lenaea (Ar. *Ran.* 371), or the Bendideia (Plat. *Rep.* 328 A). The irony is like that of *κείνου χρηστήρια τάνδρός* (*Ai.* 220), *παῖάν Ἐρινύων* (Aesch. *Ag.* 645).

*ἦδη* (which has been needlessly suspected) means merely, 'ere now,' implying the long duration of her grief.

The ms. *οἰκῶν* is better than the proposed *λέκτρων*, since (a) *μογεῶν* suggests, not merely her own sorrow, but the troubles of the house; and (b) the antithesis is between her laments without and within the palace.

94 *ῥα τὸν δύστηνον*: the only anapaestic dimeter in this *θρήνος* which has not the caesura after the second foot.

95 *κατὰ μὲν βάρβαρον αἶαν*, i.e. at Troy. The whole form of this passage (95—99) seems clearly to show a reminiscence of *Od.* 11. 406—411, where the shade of Agamemnon says to Odysseus,—*οὐτ' ἐμέ γ' ἐν νήεσσι Ποσειδάων ἐδάμασσαν*,... | *οὔτε μ' ἀνάρσιοι ἀνδρες ἐδηλήσαντ' ἐπὶ χέρσου*, | *ἀλλὰ μοι Αἰγισθος τεύξας θανάτῳ τε μόρον τε* | *ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας*, | *δειπνίσσας*, *ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτῃ*. Sophocles follows the Homeric version in conceiving Agamemnon as slain at a

banquet (194, 203); and *ἐξέλειπεν* in v. 96 suggests a contrast with the entertainment which had been prepared for him at home.—Cp. also Aesch. *Eum.* 625 ff.

96 *Ἄρης* with *ᾶ* (after Homeric precedent, *Il.* 5. 31 etc.), as in *Ant.* 139, *Ai.* 254, 614.—*ἐξέλειπεν*. The *ξένια* with which Ares welcomes his guests are wounds and death. Archilochus fr. 7 *ξένια δυσμενέσιν λυγρὰ χαρίζεμενοι*. Eur. *Helen.* 480 *θάνατος ξένιά σοι γενήσεται*. *Anthol.* 6. 9 (arrows) *ὀλοὰ ξένια δυσμενέων*.

97 *κοινολεχίης*, 'paramour,' as in Aesch. *Ag.* 1441 Cassandra is *ἡ κοινολέκτρος τοῦδε θεσφατηλόγος*.

98 f. *ὅπως δρῶν ὑλοτόμοι*, i.e., with as little pity. But in *Il.* 13. 389 ff., *ἦριπε δ' ὥς ὅτε τις δρῶς ἦριπεν*, the point is the crash with which the stately tree falls.—*σχίζουσι*, historic pres., following an aor. (*Tr.* 267, 702); as it often also precedes it (*Ant.* 269, 406, 419). Xen. *Anab.* 1. 5. 12 *ξύλα σχίζων τις*.—*κάρα*, after *δν* (95), acc. defining the part: *Ph.* 1301 *μέθες με...χείρα* (n.).—*πελέκει*: cp. *Il.* 23. 114 *ὑλοτόμους πελέκεας ἐν χερσὶν ἔχοντες*. It was a two-edged axe (*ἀμφάκης*, 485), a *πέλεκυς ἀμφίστομος* or *δίστομος*, *διπρεπίς*, as dist. from the single-headed axe, *πέλεκυς ἐτερόστομος* (Pollux 1. 137).

100 f. *ἄλλης*, as in 885, instead of the more general *ἄλλου*.—*φέρεται* must be more than merely 'proceeds from': it implies a passionate utterance. Cp. Pind. *P.* 1. 87, *εἴ τι καὶ φλαῖρον παραιθύσσει*, *μέγα τοι φέρεται* | *παρ σέθεν*, where Gildersleeve well remarks that the image is that of sparks flying from an anvil (*ἄκμονι* v. 86), and renders *φέρεται* 'rushes.' Here the alternative version would be, 'is brought as a tribute,' but that is too weak.



ἡ 'μοῦ φέρεται, σοῦ, πάτερ, οὕτως  
αἰκῶς οἰκτρῶς τε θανόντος.

ἀντισύστ.

ἀλλ' οὐ μὲν δὴ  
λήξω θρήνων στυγερῶν τε γόων,  
ἔστ' ἂν παμφεγγεῖς ἄστρον  
ρίπας, λεύσσω δὲ τόδ' ἡμαρ,  
μὴ οὐ τεκνολέτειρ' ὥς τις ἀηδῶν  
ἐπὶ κωκυτῷ τῶνδε πατρώων  
πρὸ θυρῶν ἡχῷ πᾶσι προφωνεῖν.  
ὦ δῶμ' Αἰδου καὶ Περσεφόνης,  
ὦ χθόνι' Ερμῇ καὶ πότνι' Ἀρά,  
σεμναί τε θεῶν παῖδες Ἐρινύες,  
αἱ τοὺς ἀδίκως θνήσκοντας ὀράθ',  
αἱ τοὺς εὐνὰς ὑποκλεπτομένους,

105

110

ἀπ' ἄλλης | ἡ 'μοῦ are deleted by Nauck, whom Wecklein follows. **102** αἰκῶς Hermann: ἀδίκως MSS. (in L an erasure after ι): schol. ἐν τισιν ὑπόκειται ἀντὶ τοῦ ἀδίκως ἀεικῶς: αἰκῶς Brunk. **104—106** στυγερῶν τε γόων ἔστ' ἂν | λεύσσω παμφεγγεῖς ἄστρον | ρίπας' λεύσσω δὲ τόδ' ἡμαρ, L. So, too, the other MSS. with Suidas s. v. ρίπας, where vv. 103—109 are quoted (except that some MSS. there have ἀστέρων for ἄστρον); also the Aldine, and Brunk. Two remedies are possible. (1) To delete the first λεύσσω: so Herm., with most edd. (2) To delete ἄστρον: so Dobree (*Adv.* 11. p. 49), Monk (*Mus. Crit.* 1. p. 66), Nauck, Wecklein. **106** λεύσσω δὲ τόδ' ἡμαρ] Blaydes reads λεύσσω τότε τ' ἡμαρ. **108** κωκυτῷ made from κωκυτῶν in L. In

The deletion of the words ἀπ' ἄλλης | ἡ 'μοῦ (cr. n.) aims at making the anapaestic σύστημα (86—102) precisely equal in length to the ἀντισύστημα (103—120). But such precision cannot be demanded (see n. on 86—120). On the other hand, the proposed omission would rob these verses of their peculiar pathos, and would also leave φέρεται obscure.

**103** ἀλλ' οὐ μὲν δὴ: the combination ἀλλὰ...μὲν δὴ occurs also in *O. T.* 523, *Tr.* 627.

**105 f.** ἄστρον | ρίπας. ριπή (ρίπτω), 'swing', 'vibration', is here applied to the quivering rays of starlight; as in *Ant.* 137, 930 to the gusts of fierce winds. (In *O. C.* 1248, ἐννυχίᾳ ἀπὸ Ῥιπᾶν, the ref. is to the mountains called Ῥίπαι: see n.) —Instead of λεύσσω μὲν...λεύσσω δὲ, we have the verb in the second clause only: cp. *Ant.* 1105 μόλις μὲν, καρδίας δ' ἐξίσταμαι. For the omission of μὲν in the first of two such clauses, see on *Ant.* 806 f.

Others read, ἔστ' ἂν λεύσσω παμφεγγεῖς | ρίπας, λεύσσω δὲ τόδ' ἡμαρ, omitting

ἄστρον. But παμφεγγεῖς ρίπας, without ἄστρον, would not suffice to denote starlight. If, again, the phrase is taken to denote the sun's rays (as Monk proposes, *Mus. Crit.* 1. p. 67), then λεύσσω δὲ τόδ' ἡμαρ becomes weak. Further, the preceding context, in which she has spoken of her laments at night (92) and at morning, clearly suggests that the sense here is, 'so long as I look on the stars or on the sun.'

**107** μὴ οὐ, after οὐ λήξω: *O. T.* 283 n.—τεκνολέτειρ', 'slayer of her child' (Itys, 148): as in Aesch. *Suppl.* 60 ff. 'the piteous bride of Tereus' (Procne) sings of 'her child's fate, and how he perished by her own hand.' Cp. [Eur.] *Rhes.* 550 παιδολέτωρ μελοποιὺς ἀηδονίς. Apollodorus follows this version, acc. to which Procne, the mother and slayer of Itys, becomes a nightingale, while her sister Philomela becomes a swallow (3. 14. 8). It may be doubted whether τεκνολέτειρα could mean merely, 'having lost her child.'

**108 f.** ἐπὶ κωκυτῷ: the prep. is not

mine, when thou, my father, hath died a death so cruel and so piteous!

But never will I cease from dirge and sore lament, while I look on the trembling rays of the bright stars, or on this light of day; but like the nightingale, slayer of her offspring, I will wail without ceasing, and cry aloud to all, here, at the doors of my father.

O home of Hades and Persephone! O Hermes of the shades! O potent Curse, and ye, dread daughters of the gods, Erinyes,—ye who behold when a life is reft by violence, when a bed is dishonoured by stealth,—

Suid. (s. v. *ῥιπός*) a v. l. is *κωκυτοῖς*.—*τῶνδε*] Musgrave conj. *τῆνδε*. 109 *πρὸ θυρῶν*] *προθυρῶν* L.—*ἡχώ*] Nauck conj. *ἡχῆν*, *Eur. Stud.* II. p. 76. 110 *Ἄιδου*] L has *ἄιδου*, corrected from *αἰδου*: and so Ald. 111 *πότνι*'] *Ἀρά*] γρ. *ποινία ἀρά* schol. in L. 112 *σεμναὶ τε θεῶν παῖδες Ἐρινύες*] *σεμναὶ τ' Ἐρινύες* Suidas s. v. *Περσεφόνη*, where vv. 110—116 are quoted. Reisig (*Enarr. Soph. O. C.* 41) would insert *ἀρχαιογόνων* after *θεῶν*. 113 f. *αἱ τοὺς ἀδίκως θνήσκοντας ὀράτε*, | *τοὺς εὐνὰς ὑποκλεπτομένους* MSS. [*τοὺς τ' εὐνὰς* 1: *τοὺς τὰς εὐνὰς* Suid. l. c. cod. A: *els τοὺς εὐνὰς* Elmsley.] For *ἀδίκως* Blaydes reads *αἰκῶς*. Dobree (*Adv.* II. p. 49) corrected *ὀράτε* to *ὀράθ'*, | *αἱ*. Schneidewin conj. *αἱ τοὺς ἀδίκως | θνήσκοντας, ὀράτε δὲ τοὺς εὐνὰς | ὑποκλεπτομένους*. Hamacher, *αἱ τοὺς εὐνὰς ὑποκλεπτομένους | καὶ τοὺς ἀδίκως θνήσκοντας ὀράτ'*.—Porson (*Tracts*, pp. 221, 315) wished to delete *τοὺς εὐνὰς*

merely = 'with,' but implies, 'with *continual* wailing': see n. on *Ant.* 759 *ἐπὶ ψόγοισι*.—*ἡχώ*, a resounding cry (of grief); cp. *Eur. Hipp.* 790 *ἵστε τίς ποτ' ἐν δόμοις βοή*; | *ἡχώ βαρεῖα προσπόλων μ' ἀφίκετο*.

110—112 Electra invokes, (1) the house of Hades and his bride Persephone, in which the spirit of Agamemnon now dwells; (2) Hermes, who, as *ψυχοπομπός*, conducted him thither,—and who will also guide the avengers on their way (1395 f.); (3) *Ἀρά*, the imprecation uttered by the victim upon his murderers,—the personified curse, here conceived as a supernatural power (*πότνια*), which calls the Erinyes into action; and (4) the Erinyes themselves.

110 *Ἄιδου* gives a finer rhythm than *Ἄιδου* here. In 137 *Ἄιδα* has a similar recommendation; and in 833 *Ἄιδαν* is required by metre, as *Ἄιδα* is in *Ph.* 861.

111 *ὦ χθόνι' Ἐρμῇ*: *Αἰ.* 832 *πομπῶν* (n.).—*Ἀρά*. So in *O. C.* 1375 f. Oedipus invokes those *ἀραί* which he had uttered, calling upon them to be his allies (*ἐνυμμάχους*) against his sons; and afterwards separately invokes the Erinyes (1391). Sometimes, however, the Curse is itself called an Erinyes (*Aesch. Th.* 70

*Ἀρά τ', Ἐρινὺς πατρός ἡ μεγασθενής*): or *Ἀραί* is another title for the Erinyes collectively (*Aesch. Eum.* 417).—*πότνια*, as the Erinyes are *πότνιαι δεινῶπες* (*O. C.* 84).

112 *σεμναὶ*: *O. C.* 89 *θεῶν | σεμνῶν ἔδραν* (at Colonus: cp. *ib.* 42 n.): *Aesch. Eum.* 1041 *δεῦρ' ἵτε, σεμναί*.—*θεῶν παῖδες*, in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt: cp. *Ant.* 1075 *Ἄιδου καὶ θεῶν Ἐρινύες*. Mythologically, the Erinyes are *Γῆς τε καὶ Σκότου κόραι*, *O. C.* 40 (n.).

113 *ὀράθ'*: cp. *Αἰ.* 835 f. *τὰς αἰετὲς παρθένους | αἰετὶ θ' ὀρώσας πάντα τὰν βροτοῖς πάθῃ*, | *σεμνὰς Ἐρινὺς τανύποδας*: *O. C.* 42 *τὰς πάνθ' ὀρώσας*.

114 *αἱ τοὺς εὐνὰς ὑποκλεπτομένους*: for the acc. with the pass. verb, cp. *Aesch. P. V.* 171 *σκήπτρον τιμὰς τ' ἀποσυλάται*: so *ἀφαιροῦμαι τι, ἀποστεροῦμαι τι*. Libanius has a reminiscence of this verse in the phrase *εὐνὴν κακῶς ὑποκλέπτειν* (4. p. 598. 24).

These much-impugned words appear genuine. The murder has been prompted by the guilty love: *δῶλος ἦν ὁ φράσας, ἔρος ὁ κτείνας* (197). In Electra's thought, they are inseparable. The allusion to the love follows the reference to the

ἔλθετ', ἀρήξατε, τείσασθε πατρὸς 115  
 φόνον ἡμετέρου,  
 καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφόν.  
 μούνη γὰρ ἄγειν οὐκέτι σωκῶ  
 λύπης ἀντίρροπον ἄχθος. 120

## ΧΟΡΟΣ.

στρ. α'.

ὦ παῖ, παῖ δυστανοτάτας  
 2 Ἥλέκτρα ματρός, τίν' αἰὲ τάκεις ὧδ' ἀκόρεστον οἰμωγὰν  
 3 τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα  
 4 ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα 125  
 5 κακᾷ τε χειρὶ πρόδοτον; ὡς ὁ τάδε πορῶν  
 6 ὀλοῖτ', εἰ μοι θέμις τάδ' αὐδᾶν.  
 ΗΛ. 7 ὦ γενέθλα γενναίων,  
 8 ἥκετ' ἐμῶν καμάτων παραμύθιον. 130

ὑποκλεπτομένους. Dindorf rejects both verses. 115—120 L divides these vv. as above; and so Ald. In some edd. the words ἔλθετ', ἀρήξατε form a separate verse; in others, οὐκέτι σωκῶ; while Herm. and Blaydes obtain an unbroken series of dimeters by writing the words τοὺς εὐνᾶς (114) in a line by themselves, with asterisks prefixed, to mark a lacuna. 117 καὶ μοι] κάμοι Brunck, Herm. 120 ἀντίρροπον] ἀντίρροθον Apollonius *Lex. Hom. s. v. σώκος*.

murder, because she regards it as the crowning outrage (271 τὴν τελευταίαν ὄβριον) that Clytaemnestra still lives with Aegisthus. Bloodshed was not the only sin which the Erinyes punished. They were the embodied sanctions of natural law, and every crime against the family came within their cognisance. (See *Introd. to Homer*, p. 51, § 13.) Indeed, Electra herself speaks of the unhallowed union as a special provocation to those Avengers: 275 f. ἡ δ' ὦδε τλήμων ὥστε τῷ μιάστορι | ξύνεστ', Ἐρινὺν οὕτω ἐκφουβούμενη.

115 τείσασθε: for the spelling, cp. O. T. 810 n.

116 f. ἡμετέρου (= 'my')... μοι: cp. *Ant.* 734 πόλις γὰρ ἡμῖν (= ἐμοὶ) ἀμὲ χρὴ τάσσειν ἐρεῖ;—καὶ μοι should not be changed to κάμοι: cp. *Tr.* 684 καὶ μοι τάδ' ἦν πρόβρητα.

119 f. ἄγειν is said of a weight, in one scale of a balance, which 'draws up' the weight in the opposite scale: Dem. or. 22 § 76 (χρυσίδες, gold vessels) ἀγούσα ἐκάστη μνᾶν, 'weighing.' So ἔλκειν, Plat. *Minos* p. 316 A τὰ πλείον ἔλκοντα βαρύτερα, τὰ δὲ ἕλαττον κοφύότερα. Here,

Electra herself—i.e., the power of endurance which she represents—is the weight in one scale, and the load of grief is the weight in the other (ἀντίρροπον). She can no longer 'outweigh' it, i.e., bear up against it. The image is more forcible than the ordinary one of a burden, since it expresses the strain of the effort to maintain an equipoise between patience and suffering.

σωκῶ occurs only here and in Aesch. *Eum.* 36: σῶκος, 'strong,' only in *Il.* 20. 72 (as epithet of Hermes). The rt., acc. to Curtius (*Etym.* § 570, 5th ed.), is *sa*, whence *σάο-ς* (σῶς), *σῶζω*, *sa-ni-s*.

121—250 Following the *θρήνος* ἀπὸ σκηνῆς, the Parodos takes the form of a *κομμός*, in which the lyric laments of the Chorus are answered by those of the actor. It consists of three strophes, three antistrophes, and an epode. Each of the seven parts is divided between the Chorus and Electra. 1st str., 121—136, = 1st antistr., 137—152. 2nd str., 153—172, = 2nd antistr., 173—192. 3rd str., 193—212, = 3rd antistr., 213—232. Epode, 233—250. For the metres, see *Metrical Analysis*.

come, help me, avenge the murder of my sire,—and send to me my brother; for I have no more the strength to bear up alone against the load of grief that weighs me down.

CHORUS.

Ah, Electra, child of a wretched mother, why art thou ever pining thus in ceaseless lament for Agamemnon, who long ago was wickedly ensnared by thy false mother's wiles, and betrayed to death by a dastardly hand? Perish the author of that deed, if I may utter such a prayer!

EL. Ah, noble-hearted maidens, ye have come to soothe my woes.

**121** ὦ Τ (Triclinius): ὦ the other MSS., and Ald. **122** f. L divides thus: ἡλέκτρα—| τάκεισ...οἰμωγάν.—For τάκεις, Fröhlich conj. κλαίεις, Blaydes τέγγεις. Kvčala, τίς ἀεὶ | τάκει σ' ὦδ' ἀκρέστος (or ἀκρέστον) οἰμωγάν.—Keeping the vulg., Wolff would place οἰμωγάν between τάκεις and ὦδ', to suit the metre of the vulg. in v. 139. **124** ἀθεώτατα Erfurd and Porson: ἀθεωτάτας MSS. **126** πρόδοτον; ὡς] πρόδοτον ὡς L, in which the words ὁ τάδε πορὼν form a separate v. **128** γενέθλα made from γένεθλα in L.—After γενναίων the MSS. add πατέρων (or τοκέων r), which was deleted by Monk (*Mus. Crit.* i. p. 69, ann. 1813), and Hermann (*Elem. Doctr. Metr.*

This lyric dialogue strikes the key-note of the play by illustrating Electra's constancy. The Chorus, while sympathising with her, reminds her that grief is unavailing. Let her be calm, trusting in the gods, and hoping for the return of Orestes. Let her be more conciliatory towards Clytaemnestra and Aegisthus. She replies that such a change would be disloyalty towards the dead. The character which she exhibits here is that which wins the praise of the Chorus in the latter song (1058—1097).

The general idea of this κομμός may have been suggested by that of the κομμός in the *Choephori* between the Chorus, Electra, and Orestes (306—478). As regards the use of a kommatic Parodos to bring out the leading motive of a drama, another example is afforded by the *Oedipus Coloneus* (117—253).

**121** δυστανοτάτας, of guilt, as in 806: so 273 ταλαίη, 275 τλήμων (and 439): *O. T.* 888 δύσποτμος: *Ant.* 1026 ἀνολβος.

**123** f. τάκεισ...οἰμωγάν=ποιεῖ τακερὰν οἰμωγάν, *makest a languishing* lament. Cp. *Tr.* 848 τέγγει δακρῶν ἄχραν (n.): *At.* 55 ἔκειρε...φθνον. For τήκομαι, said of pining in grief, cp. 283, *Eur. Med.* 158 μῆλιν τάκου δυρομένασιν εὐνάταν.—ἀκρόεστον: cp. *Aesch. Ag.* 1143 (of the nightingale) ἀκρόετος βοᾶς.—τὸν πάλαι κ.τ.λ., acc. depending on τάκεισ οἰμωγάν as=οἰμώξεις: cp. 556, 710: *O. C.* 223 δέος ἴσχετε μηδέν δσ' αὐδῶ (n.).—πάλαι,

some seven or eight years ago (13 f., n.).—ἐκ, here no more than ὑπό (*Ph.* 335 ἐκ Φοίβου δαμείς, n.).—ἀθεώτατα: cp. 1181 (n.).—κακῶ...χειρὶ πρόδοτον, betrayed (to death) by a dastardly hand. χειρὶ, following ἀπάταις, denotes the violent deed. Sophocles thinks of both Clytaemnestra and Aegisthus as active agents in the murder (99 σχίζουσι). This is against understanding, 'betrayed (by her) to (his) hand.'

ὡς is properly an exclamation ('how!'), as in ὡς ὠφελον: here it stands, like *utinam*, with the optat. There are Homeric examples, as *Il.* 18. 107 ὡς ἔρις...ἀπόλοιτο: *ib.* 22. 286 ὡς δὴ μιν σὺ ἐνὶ χροῖ πᾶν κομίσαιο: *Od.* 17. 243 ὡς ἔλθοι: which must be distinguished from instances of ὡς ('thus') with optat., as *Il.* 14. 142 ἀλλ' ὁ μὲν ὡς ἀπόλοιτο: *Od.* 1. 47 ὡς ἀπόλοιτο καὶ ἄλλος. In Attic this ὡς with optat. is rare: *Eur. Hipp.* 407 ὡς δλοῖτο παγκάκως.—ὁ τάδε πορὼν might refer to Clytaemnestra (for the masc., cp. *Ant.* 464 n.), but is rather general, including both the authors of the crime.—εἰ μοι θέμις, like *Tr.* 809 εἰ θέμις δ', ἐπεύχομαι: Aegisthus and Clytaemnestra are the rulers of Mycenae. Cp. *Eur. Med.* 83 δλοῖτο μὲν μὴ' δεσπότης γάρ ἐστ' ἐμός. And the Chorus might shrink from imprecations on the mother in her daughter's presence.

**128** f. γενέθλα (fem. sing.), as 226: but γένεθλα (neut. pl.) *O. T.* 180.—γενναίων, in disposition (cp. *O. C.* 1636).—παραμύθ-



- 9 οἶδά τε καὶ ξυνήμι τάδ', οὗ τί με  
 10 φυγγάνει· οὐδ' ἐθέλω προλιπεῖν τόδε,  
 11 μὴ οὐ τὸν ἐμὸν στενάχειν πατέρ' ἄθλιον.  
 12 ἀλλ' ὦ, παντοίας φιλόητος ἀμειβόμεναι χάριν,  
 13 ἑατέ μ' ὦδ' ἀλύει,  
 14 αἰαί, ἰκνούμαι.

135

ἀντ. α'. ΧΟ. ἀλλ' οὗτοι τόν γ' ἐξ Ἀΐδα

- 2 παγκοίνου λίμνας πατέρα ἀνστάσεις οὔτε † γόοις οὔτε  
 λιταῖσιν·  
 3 ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον  
 4 ἄλγος αἰὲ στενάχουσα διόλλυσαι,  
 5 ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν.  
 6 τί μοι τῶν δυσφόρων ἐφίει;  
 ΗΛ. 7 νήπιος ὃς τῶν οἰκτρῶς  
 8 οἰχομένων γονέων ἐπιλάθεται.

140

145

p. 435). 132 οὐδ' ἐθέλω E: οὐδὲ (from οὐδ') ἠέλω A: οὐδ' αὖ θέλω L (with δὲ above δ'), Γ, etc. 133 στενάχειν Elmsley (on O. T. 181): στοναχεῖν L, A, with most MSS. (στεναχεῖν L<sup>2</sup>). 134 The words ἀλλ' ὦ παντοίας form a separate v. in L. 136 αἰαί] αἰ αἰ L, made from αἰ αἰ. 137 τόν γ'] τόνδ' r. 138 λίμνας] Nauck conj. λιμένος. 139 οὔτε γόοις οὔτε λιταῖσιν L, and most MSS.: οὔτε γόοις οὔτε λιταῖς A, and Ald.: οὔτε γόοις οὐ λιταῖς T (Triclinius). Hermann conj. οὔτε γόοιςιν οὐτ' ἄνταις: Erfurdt, οὔτε γόοιςιν οὐτ'

ιον might be nomin. in appos. with the subject of the verb, but is better taken as acc. in appos. with the sentence: cp. 564 (ποινάς), 966 (πημονήν): O. T. 603 (n.): Eur. Or. 1105 Ἑλένην κτάνωμεν, Μενελέφ λύπην πικράν.

131 ξυνήμι (ῖ): as Ar. Av. 946 begins a trimeter with ξυνήμι' ὅτι βούλει. The initial ι of ῖμι is properly long in pres. (and impf.) indic., imper., infin., and partic. This is the regular quantity in Attic: cp. 596. In Homeric verse the pres. indic. and imper., and the pres. part., (act. and midd.) have ῖ in arsis (and once, even in thesis, Il. 12. 274 ἀλλὰ πρόσωλεσθε): but ῖ in thesis, as when ῖνται closes a verse. The impf., too, has ῖ in thesis, as Il. 1. 479 (ῖει). The Tragoedians, following epic precedent, sometimes shorten ι in these parts of ῖμι: thus ῖσιν (ῖ) in lyrics, Aesch. Th. 310. But it is noteworthy that in tragic *dialogue* the examples of ῖ seem to be confined to the pres. part.; thus Aesch. Th. 493 ῖντα: Eur. Hec. 338 and I. A. 1101 λείσα: I. T. 298 λείσ.

τάδ': your kindly purpose.

132 φυγγάνει. This by-form of φεύγω

occurs first in Aesch. P. V. 513. Greek presents in -ανω are of two classes,—those in which the stem remains unchanged, as ἀμαρτ-άνω; and those in which a nasal is added to it, as φυγγάνω, θιγγάνω, λαμβάνω, etc. (Curtius, *Greek Verb*, ch. IX, p. 174, Eng. tr.). In its compound forms, φυγγάνω was familiar to Attic prose: thus Dem. or. 23 has § 74 ἀποφυγγάνει: Aeschin. or. 3 § 208 καταφυγγάνη.

οὐδ' ἐθέλω=ἀλλ' οὐκ ἐθέλω: cp. Il. 24. 25 ἐνθ' ἄλλοις μὲν πᾶσιν ἐήνδανεν, οὐδέ ποθ' Ἥρη. So δέ=ἀλλά, Ant. 85 n.

133 μή οὐ: 107 n.—τὸν ἐμὸν...πατέρ' ἄθλιον: an adj., though not a predicate, is sometimes thus placed; cp. 1144: Ph. 393 τὸν μέγαν Πакτωλὸν εὐχρυσον: O. T. 1199 f. τὰν γαμψώνυχα παρθένον | χρησιμφόν (n.).

134 παντοίας, perh. a reminiscence of Od. 15. 245 δν περὶ κῆρι φιλεῖ Ζεὺς τ' αἰγλοχος καὶ Ἀπόλλων | παντοίην φιλότητα. Literally: 'reciprocating the graciousness (kindliness) of friendship in every form,'—bound to me by a mutual friendship, which is sympathetic with every mood. (Not: 'replacing' kindness in every re-



I know and feel it, it escapes me not; but I cannot leave this task undone, or cease from mourning for my hapless sire. Ah, friends whose love responds to mine in every mood, leave me to rave thus,—oh leave me, I entreat you!

CH. But never by laments or prayers shalt thou recall thy sire from that lake of Hades to which all must pass. Nay, thine is a fatal course of grief, passing ever from due bounds into a cureless sorrow; wherein there is no deliverance from evils. Say, wherefore art thou enamoured of misery?

EL. Foolish is the child who forgets a parent's piteous death.

εὐχαῖς: Reisig (*Comm. crit. Oed. Col.* 1564) οὔτε λιταῖσιν οὐ θρήνοις. Campbell writes παγκόινου λῆμνας πατέρα | \*θρήνοις οὔτε λιταῖσιν ἀνστάσεις. 141 στενάχουσα] Wakefield conj. φρέν' ἀγούσα: Blaydes, προῖουσα or προπίνουσα. 142 L divides the v. after οὔ, placing δευκα κακῶν in a separate line. For ἀνάλυσιν, Badham conj. ἀνάδυσιν: O. Hense, ἀλυξιν. Nauck would write, ἐν οἷσιν ἔστ' ἀπόλυσιν οὐδεμία κακῶν. 145 οἰκτρῶς] Porson proposed to add αἰκῶς τ' (*Tracts*, p. 221).

lation,—as though these friends compensated her for the absence of paternal or fraternal sympathy.)

Electra's lyrics contain some Doricisms (129, 146 f., etc.): but it is best to retain φιλότῃτος, with the MSS. The form in η was so familiar through Homer that it may have been preferred to φιλότατος even in lyrics. Cp. 236.

135 ἀλύνειν, to 'wander' in mind; to be wild with grief: cp. *Ph.* 1194 ἀλύοντα χειμερίῳ | λύπα: and n. *ib.* 174.

136 αἰαῖ, ἰκνοῦμαι=152 αἰεῖ δακρύεις. The pause after αἰαῖ excuses the hiatus: cp. *Ant.* 1276 φεύ φεύ, ὦ πόνοι.

137 ff. τὸν γ' ἔξ' Αἴδα... λῆμνας: cp. Dem. or. 9 § 42 τὸν χρυσὸν τὸν ἐκ Μῆδων εἰς Πελοπόννησον ἤγαγεν: *Ph.* 1076 τὰ τ' ἐκ νεὼς | στείλωσι (n.). As to the Ἀχερουσία λίμνη, cp. fr. 480 (where the ψυχὴ of Achilles speaks), ἀκτὰς ἀπαιωνάς τε καὶ μελαμβιβέας | λιποῦσα λίμνης ἤλθον.—παγκόινου: so *Αἰ.* 1193 τὸν πολύκοινον Αἶδαν: Aesch. *T. H.* 860 πάνδοκον εἰς ἀφανῆ τε χέρσον.—ἀνστάσεις: for the apocope of ἀνά, cp. *Tr.* 335 n.

139 οὔτε ἰγούσις οὔτε λιταῖσιν. The strophic verse (123) probably represents the true metre: τάκεις ὦδ' ἀκόρεστον οἰμωγάν. On this point most modern critics are agreed, though they differ as to whether the verse should be considered glyconic or dactylic. But the correction of v. 139 remains quite uncertain. Many edd. have received Hermann's ingenious emendation, οὔτε γούσιον οὔτ' ἄνταις. Doubtless ΑΝΤΑΙΣ could easily have generated

ΛΙΤΑΙΣ. But the form ἄντη is most dubious. Hermann relies solely on Hesychius, ἀντήσει, λιταελαίς, ἀντήσεσιν. He supposes that ἀντήσει was corrupted from ἀντησι: though it might also have come from ἀντήσε(σ)ι,—the second ἀντήσεσιν being a later addition. There is no other vestige of ἀντη. Erfurdt's γούσιον οὔτ' εὐχαῖς would be satisfactory; but then we should have to assume that οὔτε λιταῖσιν arose from a perverse view of the metre. See Appendix.

140 f. For the repetition of ἀλλά, so soon after the ἀλλά in 137, see *Ph.* 524 n.—ἀπὸ τῶν μετρίων: deserting moderation (τὰ μέτρια).—ἀμήχανον, admitting of no alleviation, like νόσων ἀμηχάνων *Ant.* 363 (n.).—διόλλυσαι here=προβαίνεις διολλυμένη: cp. Dem. or. 21 § 139 φθείρεσθαι πρὸς τοὺς πλουσίους. With the help given by ἀπὸ and εἰς, such a sense for the verb is not forced. It would be harsher to evolve the idea of motion from στενάχουσα.

142 f. ἐν οἷς, referring to the general sense of what precedes, 'in which course.'—ἀνάλυσιν... κακῶν, properly, a 'dissolution,' a 'cancelling,' of troubles. They are not dissipated by grieving. The parallel sense of ἀναλύνειν is common.—τί μοι κ.τ.λ.: the ethic dat. nearly = 'I pray thee' (887: *O. C.* 1475 n.).

145 f. νήπιος: for the general masc., cp. 771: *Tr.* 151 (n.).—γονέων, meaning πατέρων: for the plur., cp. 346, 498, 594: *O. T.* 366 n.

- 9 ἀλλ' ἐμέ γ' ἄ στονόεσσ' ἄραρεν φρένας,  
 10 ἂ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,  
 11 ὄρνις ἀτυζομένα, Διὸς ἄγγελος.  
 12 ἰὼ παντλάμων Νιόβα, σέ δ' ἔγωγε νέμω θεόν, 150  
 13 ἅτ' ἐν τάφῳ πετραίῳ  
 14 αἰεὶ δακρύεις.

- στρ. β. ΧΟ. οὔτοι σοὶ μούνα, τέκνον, ἄχος ἐφάνη βροτῶν,  
 2 πρὸς ὃ τι σὺ τῶν ἔνδον εἶ περισσά, 155  
 3 οἷς ὁμόθεν εἶ καὶ γονᾷ ξύναιμος,  
 4 οἷα Χρυσόθεμις ζῶει καὶ Ἰφιάνασσα,  
 5 κρυπτᾷ τ' ἀχέων ἐν ἡβᾷ,  
 6 ὀλβιος, ὃν ἄ κλεινὰ 160  
 7 γὰ ποτὲ Μυκηναίων

147 ἄραρεν] Monk conj. ἄρσεων (*Mus. Crit.* 1. p. 70). 148 αἰὲν Ἴτυν] Triclinius conj. αἰὲν Ἴτυν γ'. 149 ὄρνις] Burges conj. ἦρος (*ad Aesch. Suppl.* 58). 150 The words Νιόβα...θεόν form a separate verse in L. 151 ἅτ'] Monk (*Mus. Crit.* 1. p. 70), and Wecklein (*Ars* p. 45), conj. ἄ γ': Michaelis, ἄ κὰν. 152 αἰεὶ, or αἰὲν, r: αἰ αἰ L (from αἰ αἰ): and this (or αἰ αἰ) is in most MSS.: αἰ αἰ Ald.—Wunder writes αἰεὶ, Nauck αἰὲν. 153 μούνα] μούνα L, and so Ald. 154 ἄχος] Lachmann (*De*

147 ἐμέ γ'...ἄραρεν, suits, is congenial to, me. In this intrans. sense ἤραρον would naturally take a dat.; as in *Od.* 4. 777 μῦθον, ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρεν ἡμῖν. For the acc. here, cp. *Ai.* 584 οὐ γάρ μ' ἄρεσκει. It may have been suggested by the acc. which follows this aor. when transitive; ἤραρε θυμὸν ἐδωδῇ (*Od.* 5. 95), 'satisfied.' Simonides has ἀραρεῖν (fr. 41), but the form is otherwise epic only.—φρένας, defining ἐμέ: cp. 99 κάρᾳ, n.

148 αἰὲν Ἴτυν. The ὤ need not be explained by ictus, for it was originally long in these words, though in ordinary Attic usage it had become shortened. In *Od.* 5. 470 ἐς κλιτὴν ἀναβάς, and a few passages of Tragedy (as Eur. *H. F.* 5 στάχυς, *El.* 1214 γένυν), the ὤ remains. Aristophanes, too, has Ἴτυν ἐλελιζομένη (*Av.* 212). On the other hand κλιτὴν (ῥ) in *Tr.* 271 represents the later practice. (For the varied quantity here, cp. *Ph.* 296 πέτροισι πέτρον, n.) The reiterated Ἴτυν was heard in the nightingale's note; cp. Eur. fr. 773. 25 ὀρθρευομένα γόοις | Ἴτυν Ἴτυν πολὺθρηνον, and Aesch. *Ag.* 1144.

149 ὄρνις with ἰ, as in *Ani.* 1021 (n.).—ἀτυζομένα, bewildered, distraught with grief: cp. 135 ἀλνύν.—Διὸς ἄγγελος, as

the harbinger of spring. The nightingale appears in Attica about the end of March, or early in April (*O. C.*, *Introd.* p. xii, n. 2). Cp. *Od.* 24. 344 Διὸς ὦραι.

150 ff. Νιόβα, σέ δ', κ.τ.λ.: for this δέ, cp. *O. T.* 1097 (Φοῖβε, σοὶ δέ). By θεόν Electra means μακαράτην: cp. Sappho's φαίνεται μοι κῆρος ἴσος θεοῖσιν. Niobe is happy in the highest, the divine, sense, because, by her perennial grief, she is true to the memory of those whom she has lost.—ἅτ', fem. of the epic relat. ὅς τε: so the neut. ὃ τε in *Tr.* 824.—ἐν τάφῳ πετραίῳ: the stone into which Niobe was turned on Mount Sipylus is her 'rocky tomb': see nn. on *Ani.* 825 f. τὰν κισσὸς ὡς ἀνενῆς | πετραία βλάστα δάμασεν.

152 αἰεὶ is the best reading, since the point is that Niobe's grief is perpetual. αἰαὶ would be an interjection by Electra, an echo of the αἰαὶ in 136.

154 οὔτοι σοὶ μούνα: cp. 289. Cic. *Tusc.* 3. 33 § 79 *Ne illa quidem consolatio firmissima est, quanquam et usitata est et saepe prodest: Non tibi hoc soli.*

155 πρὸς ὃ τι, 'in respect to whatever (grief).—τῶν ἔνδον εἶ περισσά, 'you are more excessive than those in the house,'—i.e., less moderate in showing

No, dearer to my soul is the mourner that laments for Itys, Itys, evermore, that bird distraught with grief, the messenger of Zeus. Ah, queen of sorrow, Niobe, thee I deem divine, —thee, who evermore weepeth in thy rocky tomb!

CH. Not to thee alone of mortals, my daughter, hath come any sorrow which thou bearest less calmly than those within, thy kinswomen and sisters, Chrysothemis and Iphianassa, who still live,—as he, too, lives, sorrowing in a secluded youth, yet happy in that this famous realm of Mycenae shall one day

*chor. syst.* p. 159) conj. ἀχθος: Tournier, ἀλγος. **156** οἷς] αἷς Γ. **157** οἷα A: οἷα L, with most MSS., and Ald. In L the words οἷα χρυσόθεμις form a separate v. **159** ἀχέων] Mudge conj. ἀκέων: Usener, ἀνέχων: Michaelis, ἀπών. **160—172** The whole of this passage is assigned to Electra in the MSS. and in the older editions. Tyrwhitt and Reiske were the first to reclaim vv. 160—163 for the Chorus.

sorrow: the gen., as after περιγίγνομαι, περιεῖναι, περισσεύω (Xen. An. 4. 8. 11 περιττεύουσιν ἡμῶν οἱ πολέμοι). 'They are equally affected by every one of those troubles which you lament so much more vehemently than they do.'

**156** οἷς, the masc. of general reference (145 n.), should be retained, though τῶν ἔνδον (also masc.) alludes to the two sisters only.—ὁμόθεν, of the same stock, is more closely defined by γονῶν ξύναμος, which denotes the fraternal tie. Cp. 12 n.

**158** οἷα Χρ. ζῶει. These words, explanatory of τῶν ἔνδον, seem to mean simply, 'such as Chrysothemis, who is living,' etc. (For οἷα Χρ. ζῶει, = οἷα Χρ. ἐστίν, ἢ ζῶει, cp. O. T. 1451 n.)

Acc. to the version followed by Sophocles, Agamemnon had four daughters, Iphigeneia, Electra, Chrysothemis, Iphianassa. This was the account given in the cyclic Κύπρια ἔπη, as the schol. here mentions; a poem of which there is another trace in this play (566 ff.). Sophocles wrote an Ἰφιγένεια (Nauck, frag. Soph. 284—292); but her name is not mentioned in the reference to her death below (530—594). In *Il.* 9. 145 Agamemnon has three daughters, Chrysothemis, Laodice, Iphianassa: Homer does not mention Iphigeneia. Lucretius gives the name of Iphianassa to the victim at Aulis (1. 85).—ζῶει has more point when it is remembered that one sister had perished. The Ionic form occurs also in O. C. 1213.—Others understand: 'considering the manner in which Chr. lives' etc.;—i.e., Electra is found to be *περισσά* relatively to the standard of moderation

which her sisters set. This seems to strain οἷα...ζῶει.

καὶ Ἰφιάνασσα: so in *Il.* 9. 145 Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα, the name having the digamma.

**159** ἀχέων is unquestionably the participle, familiar from the Homeric poems (*Il.* 2. 724, 5. 399, 18. 446; *Od.* 11. 195). Orestes is conceived as pining in exile for the moment when he shall return as an avenger. Cp. 171 αἰὲ μὲν γὰρ ποθεῖ: 602 δυστυχῇ τρῖβει βίον. The mention of his present sorrow prompts the augury of his future triumph (160).

Hermann, taking ἀχέων as gen. pl. of ἄχος, joined it with κρυπτή: *seniota a doloribus in iuventuta felix*. But (a) it seems impossible that κρυπτῇ ἀχέων should mean, 'secluded from sorrows,' as if the idea of separation (or exemption) were sufficiently expressed by 'hidden.' And (b) in this context, where Electra is reminded that others suffer with her, a reference to the sorrow of the exile is evidently more fitting than an allusion to his immunity from her particular troubles.

**160** ὀλβιος, δν κ.τ.λ. The respect in which he is 'happy' is defined by the following clause, according to a frequent poetical idiom. Hes. *Th.* 954 ὀλβιος, δς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσας | ναιεῖ ἀπήμαντος. *Od.* 11. 450 ὀλβιος ἢ γὰρ τὸν γε πατὴρ φίλος ὕφεται ἐλθών. And so with other words: *Od.* 1. 8 νήπιοι, οἱ κατὰ βοῦς Ἰπερίονος ἡελιοιο | ἥσθιον: *ib.* 3. 161 σχέτλιος, δς β' ἔριν ὥρσε κ.τ.λ.

For the simple ὅς, instead of ὅς γε ὅρ δστις, with causal force, cp. below, 188, 261, 959; O. T. 817.

- 8 δέξεται εὐπατρίδαν, Διὸς εὐφροني  
 9 βήματι μολόντα τάνδε γὰν Ὀρέσταν.  
 ΗΛ. 10 ὃν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος,  
 11 τάλαιν' ἀνύμφετος αἰὲν οἰχνῶ, 165  
 12 δάκρυσι μυδαλέα, τὸν ἀνήνυτον  
 13 οἶτον ἔχουσα κακῶν· ὁ δὲ λάθεται  
 14 ὦν τ' ἔπαθ' ὦν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ  
 15 ἔρχεται ἀγγελίας ἀπατώμενον; 170  
 16 αἰὲ μὲν γὰρ ποθεῖ,  
 17 ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

ἀντ. β. ΧΟ. θάρσει μοι, θάρσει, τέκνον· ἔτι μέγας οὐρανῶ  
 2 Ζεὺς, ὃς ἐφορᾷ πάντα καὶ κρατύνει. 175

**162 f.** εὐπατρίδαν, Διὸς εὐφροني | βήματι] Keeping Διὸς, Burges would change βήματι to νεύματι (which Nauck approves): Mayhoff, to ῥήματι: Blaydes (who suggests both these) also proposes πνεύματι: Musgrave, σήματι: Meineke, λήματι. Keeping βήματι, Haupt would change Διὸς to ποδὸς: Paley, to this, or χθονὸς ('a noble of the land'). Mekler, in the 6th Teubner ed. of Dindorf's text, reads his own emendation, εὐπατρίδαν ἔδος.

**164 f.** δν γ' ἐγὼ Hermann: δν ἐγὼ γ' mss. [In L the accent and breathing on ε have been written so large, by a later hand, as to resemble a superscript γ. Cp. v. 234.]—L writes v. 164 as two vv., the first ending with ἀκάματα.—Heimsoeth conj. ποτιμένουσ' for προσμένουσ', and μέλεος for ταλαινα (*Krit. Stud.* p. 368). For οἰχνῶ, F. W. Schmidt conj. οἰκῶ: Morstadt, αἰχμῶ. **167** τὸν ἀνήνυτον] Reiske conj. πανανήνυτον. **168** ὁ δὲ λάθεται A. In L the 1st hand wrote ὦδ' ἐλάθεται (and

**162 f.** δέξεται εὐπατρίδαν, i.e., will receive him, so that he shall be once more a noble of the land, instead of an exile; for the proleptic force, cp. 68 δέξασθέ μ' εὐτυχοῦντα (n.). So Orestes exultingly imagines how men will say of him (Aesch. *Eum.* 757), Ἀργεῖος ἀνὴρ αὖθις, ἐν τε χρήμασιν | οἰκεῖ πατρίοις.

Διὸς εὐφροني | βήματι, by the kindly guidance of Zeus; βήμα here having a sense parallel with that of the causal tenses, βήσω, ἐβησα. Schol. βήματι ἀντι ὀδῶ, πομπῇ. This is certainly bold, though not too much so (I think) for Sophocles. No correction seems probable (see cr. n.). The most ingenious, perhaps, is Mekler's εὐπατρίδαν ἔδος (in appos. with γὰ...Μυκηναίων). It is, however, somewhat weak; and the rhythm seems to favour the slight pause after εὐπατρίδαν.—γὰν, notwithstanding γὰ in 161: cp. 375, 379 (γῶν): 511, 515 (αἰκίας, αἰκία): 871, 873 (ἡδονῆς, ἡδονὰς): *O. C.* 554 n.

Ὀρέσταν, emphatically placed at the end, is drawn into the case of the relative δν: cp. *Od.* 1, 69 Κύκλωπος κεχόλωται,

δν ὀφθαλμοῦ ἀλάσεν, | ἀντίθεον Πολύφῃμον. Aesch. *Th.* 553 τῷδ' ὃν λέγεις τὸν Ἀρκάδα.

**164 f.** ἀκάματα with initial ᾱ: but in *Ant.* 339 ἀκαμάταν with ᾱ (n.). For the neut. plur. as adv., cp. 786: *O. T.* 883 ὑπέροπτα (n.).—ἀνύμφετος is merely a rhetorical amplification of the thought expressed by ἄτεκνος, and hence the poet is indifferent to the order of the words; just as in 962 ἀλεκτρα precedes ἀνμύναια, and as Oedipus forebodes the fate of his daughters, χέρσους φθαρῆναι κάγαμους (*O. T.* 1502). Antigone makes a similar lament (*Ant.* 813 ff., 917 f.).

οἰχνῶ, simply 'go about' (περιέρχομαι, schol.), here implying her loneliness. Not = οἰχομαι ('I am lost'), as some take it. οἰχνέω is, indeed, a poetical by-form of οἰχομαι, but does not share this sense. Cp. 313, *At.* 564. This verb is not extant in Eur.; Aesch. uses compounds of it, but only in lyrics (εἰσ-, *P. V.* 122: δι-, *Eum.* 315).

**166 f.** δάκρυσι μυδαλέα: as Hes. *Scut.* 270 (κόνις) δάκρυσι μυδαλέη. The



welcome him to his heritage, when the kindly guidance of Zeus shall have brought him to this land,—Orestes.

EL. Yes, I wait for him with unwearied longing, as I move on my sad path from day to day, unwed and childless, bathed in tears, bearing that endless doom of woe; but he forgets all that he has suffered and heard. What message comes to me, that is not belied? He is ever yearning to be with us, but, though he yearns, he never resolves.

CH. Courage, my daughter, courage; great still in heaven <sup>2nd anti-</sup> is Zeus, who sees and governs all: <sup>strophe.</sup>

hence ο has been written over αι): a later hand has corrected this to ο δὲ λάβεται, adding a comma after δέ.—ο δ' ἐλάβετο Γ. **169** ἐπαθ'] made from ἐπαθεν in L.—ἐδάη] Wecklein writes ἐδάην.—οὐκ ἐμοί] Herwerden conj. οὐχί μοι. **170** ἀγγελίας ἀπατῶμενον] Nauck writes ἀγγελίας (this with Reiske) ἀπατῶν μόνον. Herwerden and Schenkel conj. ἀγγελίας ἀπατωμένη: Herwerden also ἀγγελίας ἀπατῶν μ' αἰέ. **171** αἰέ Bruck: αἰεὶ MSS. **172** οὐκ ἀξιοί] Bothe and Meineke conj. ἀπαξιοί. **174** ἔτι] The 1st hand in L wrote ἔτι, which a later hand has corrected to ἔστι. Over this there is what might seem a blot made in the attempt to correct ἔστι to ἐστὶ, but is rather (I think) σ, intended to explain the compendium for στ below it.—ἔστι was the common reading (A, Γ, etc., and Ald.): it is also cited by the schol. in L at v. 823.—μέγας οὐρανῷ] μέγας ἐν οὐρανῷ MSS.: Heath deleted ἐν: Hermann wrote μέγας ἔτ' ἐν οὐρανῷ. [Acc. to Herm., ἐν was omitted in one of the MSS. ('Liv. a. b.')

υ is properly short, as in μυδάω (O. T. 1278, *Ant.* 410).—τὸν ἀνήμετον: the art. means, 'that endless doom of mine'; cp. 176 τὸν ὑπεραλγῆ: Αἰ. 1187 τὰν ἀπανστον... | ...μόχθων ἀταν. (Cp. Tγ. 476, ὁ δεινὸς ἡμερος, with n. in appendix there.)—οἶτον ἔχουσα: Il. 9. 559 ἀλκυόνας πολυπενθέος οἶτον ἔχουσα.

**169 f.** ὦν τ' ἐπαθ'. The schol. understands, 'the benefits which he has received' at Electra's hands, who saved him from perishing with his father (12, 1128, 1350). And it might be said that she is here thinking of his ingratitude. But it seems worthier of her heroic nature that she should mean,—'he forgets his wrongs—those great wrongs which he is bound to avenge.' This agrees, too, with ὦν τ' ἐδάη, 'what he has learned' by the messages which she has sent from Mycenae to Phocis, as to the subsequent conduct of the partners in crime. 'He forgets his father's murder, and his sister's misery.'

Wecklein, reading ἐδάην, explains,—'what I have heard from him,'—viz., his promises of coming.

τί γάρ...ἀγγελίας: cp. *Ant.* 1229 ἐν τῷ συμφορᾷς (n.).—ἀπατῶμενον, 'disappointed' by the result. The message is

poetically identified with the hope which it inspires. Cp. *Ant.* 630 ἀπάτας λεχέων, a cheating (of his hope), a disappointment, concerning marriage. The partic. here expresses the leading idea of the sentence: 'what comforting message comes to me that is not belied?' (The *pres.* part., because the thought is, αἰέ ἀπατᾶται). Cp. O. C. 1038 χωρῶν ἀπείλει νῦν (n.): Tγ. 592 ἀλλ' εἰδέναι χρή δρώσαν. For τί...οὐκ as=πᾶν τι, cp. O. T. 1526 (n.).

Herwerden's οὐχί μοι, for οὐκ ἐμοί, is specious; but ἐμοί may be defended by the antithesis with ὁ δέ.

**171 f.** ποθεῖ, ποθῶν δ': cp. 319 φησὶν γε φάσκων δ' οὐδὲν ὦν λέγει ποεῖ. There, as here, there is a touch of mournful bitterness, which οὐκ ἀξιοί brings out. As to the frequent messages sent to Electra by Orestes, cp. 1154.

**174** ἔτι μέγας οὐρανῷ=154 ἄχος ἐφάνη βροτῶν. Hermann saves the ἐν of the MSS. by reading μέγας ἔτ' ἐν etc.; but the simple dat. of place seems warranted by such instances as 313 (ἀγροῖσι), O. T. 1451 ναιεὶν ὄρεσιν, Hes. Op. 8 αἰθέρι ναιεὶν, Pind. N. 10. 58 θεὸς ἐμμεναὶ οἰκεῖν τ' οὐρανῷ.



- 3 ᾧ τὸν ὑπεραλγῇ χόλον νέμουσα  
 4 μήθ' οἷς ἐχθαίρεις ὑπεράχθεο μήτ' ἐπιλάθου.  
 5 χρόνος γὰρ εὐμαρῆς θεός.  
 6 οὔτε γὰρ ὁ τὰν Κρίσαν 180  
 7 βούνομον ἔχων ἀκτὰν  
 8 παῖς Ἀγαμεμνονίδας ἀπερίτροπος,  
 9 οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσει.  
 ΗΛ. 10 ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἦδη 185  
 11 βίोटος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ.  
 12 αἷτις ἄνευ \*τεκέων κατατάκομαι,

collated at Rome by Joannes Livineius in the 16th cent.]

ὑπεράχθεο μήτ' ἐπιλάθου form a separate verse in L.

conj. εὐμενής. 180 Κρίσαν r: Κρίσαν L, with most MSS., and Ald.: Musgrave

conj. Κρίσα: Blaydes, Κρίσας, or (omitting τὰν) Κρισαίαν.

181 βούνομον 1st

hand in L, corrected to βουνόμον: βουνόμον A, Γ, etc.: βουνόμαν T (Triclinius),

Vindobonensis (cp. 87 cr. n.), and Ald.

182 Ἀγαμεμνονίδας r: ἀγαμεμνίδας L.

Wiedmann conj. παῖ, 's Ἀγαμεμνονίδας: Kramm, τοῖς Ἀγαμεμνονίδαις.—ἀπερίτροπος]

176 τὸν ὑπεραλγῇ: for the art., cp. 166 n.—νέμουσα, 'assigning,' or 'committing,' it to Zeus. The verb is used as in νέμειν μοῖραν (*Tr.* 1238) or νέμειν γέρα (*O. C.* 1396) τιμῶν. Wrath against evil-doers is an attribute and a prerogative of Zeus, to whom the injured should leave the task of inflicting retribution. As the avenger of blood, Zeus was styled ἀλάστωρ, ἀλιτήριος, παλαμναῖος, τιμωρός.

177 μήτε ὑπεράχθεο (τοῖτοισ) οἷς ἐχθαίρεις μήτε ἐπιλάθου (αὐτῶν). For οἷς (by attraction, for οὖς), cp. *Xen. H.* 3. 5. 18 σὺν οἷς εἶχεν ἦει. The clauses are co-ordinate, but the emphasis is upon μὴ ὑπεράχθεο. 'Without forgetting thy foes, refrain from excess of wrath against them.' The Chorus allow that, as Electra has said (145), she cannot forget the murder of her father. They only counsel moderation of behaviour.

179 εὐμαρῆς θεός, a god who brings ease,—soothing difficulties, and making burdens tolerable (cp. *O. C.* 7, 437). εὐμαρῆς has here an active sense: cp. *Ph.* 44 φύλλον...νόδνον, a herb that soothes pain. *Eur. H. F.* 17 συμφορὰς δὲ τὰς ἐμὰς | ἐξευμαρίζων. *Philon* vol. 2. p. 43 (ap. Nauck) describes χρόνος as ἰκανὸς καὶ πένθος ἀνελκύν καὶ θυμὸν σβέσαι καὶ φόβον θεραπεύσαι· πάντα γὰρ ἐξευμαρίζει. For this use of θεός, cp. *O. T.* 27 n.

180 οὔτε γάρ, after χρόνος γάρ in 179: Sophocles often thus uses γάρ in two successive clauses (*At.* 20 f., 215 f.,

514 f., 1262 f.; *Ph.* 1158 f.; *Ant.* 1255 f.). Here the second γάρ introduces a reason for thinking that, in this instance, Time will bring a remedy.

Κρίσαν. The MSS. have Κρίσαν: Triclinius wrote Κρίσαν. But in favour of Κρίσαν Hermann appeals to a grammarian of Hadrian's age, Dracon of Stratonicea, in his treatise *περὶ μέτρων* (p. 21, 4).

Crisa stood about two miles w.s.w. of Delphi, on a spur of Parnassus, at the lower outlet of the gorge through which the river Pleistus issues into the plain. The *Iliad* mentions 'sacred Crisa' (ζαθέην, 2. 520). But the Homeric Hymn to the Pythian Apollo is the best witness to its ancient power. There, just as here, the name Κρίσα includes the land which stretches southward from the town to its harbour on the 'wide gulf' (vv. 253—261). We need not, then, read Κρίσα or Κρίσας. Crisa was the earliest seat of trade on the western sea; Delphi, when first founded, was merely a sanctuary in its territory. Pindar recalls the old prominence of its name when he describes a Pythian victory as won Κρισαίαις ἐνὶ πτυχαῖς (*P.* 6. 18).

Cirra, a town of much later date, was the port of Crisa on the gulf. About 585 B.C., the Delphians, aided by Cleisthenes of Sicyon and his allies, succeeded, after a long struggle, in humbling Crisa and destroying Cirra. The Crisaeans

leave thy bitter quarrel to him; forget not thy foes, but refrain from excess of wrath against them; for Time is a god who makes rough ways smooth. Not heedless is the son of Agamemnon, who dwells by Crisa's pastoral shore; not heedless is the god who reigns by Acheron.

EL. Nay, the best part of life hath passed away from me in hopelessness, and I have no strength left; I, who am pining away without children,

Wolff conj. ἀπερίσκοπος: Blaydes, ἀνεπίτροπος: Burges, παῖδ' Ἀγαμεμνονίδα ἀνεπίτροπος.

**185** ἀπολέλοιπεν ἥδη forms a separate v. in L. Blaydes cites ὑπολέλοιπεν from Liv. b (cp. 174 n.).

**186** ἀνέλπιστος] Blaydes reads ἀνέλπιστον, which Nauck infers from the schol., ὁ πλείων με, φησί, βίος ἀπολέλοιπεν μηδέποτε ἐν ἀγαθῇ ἐλπίδι γενομένην.

**187** τοκέων MSS., and Ald.: Meineke (on O. C. p. 253) conj. τεκέων: and one MS., the Vindobonensis (cp. 87 n.), has ε written above

plain was then devoted to Apollo, whose domain was thus extended from his temple to the coast. When Sophocles wrote, that ground was still a βούνομος ἀκτῇ, inviolable by plough or spade. It was not till the middle of the next century that the alleged encroachments of Amphissa on the ἱερὰ χώρα gave a pretext for war to the Amphictyons (355 B.C.).

Ulrichs (*Reisen in Griechenland*) was the first to place the relations of Crisa and Cirrha in a clear light. Strabo correctly describes the site of Cirrha, but erroneously places Crisa to the east of it (9. p. 418).

**181** βούνομον, 'grazed over by oxen,' seems fitter here than βουνόμον, 'giving pasture to oxen': but there is little to choose. Cp. Aesch. fr. 249 βουνομοί τ' ἐπιστροφάι: and O. T. 26 (n.).—βούνομον ἀκτάν is in appos. with Κρίσαν: see last n.

**182** ἀπερίτροπος, 'regardless.' The word occurs only here; and περιτρέπομαι does not occur in a corresponding sense. But the poet has followed the analogy of ἐντρέπομαι and the epic μετατρέπομαι τινος as 'to regard.' With a somewhat similar boldness, he has elsewhere used στραφείην with a gen. as ἐπιστραφείην (*Ai.* 1117). The meaning is rightly given by Suidas s. v. ἀπερίτροπος,—ἔχει ἐπιστροφὴν καὶ ἐπιμέλειαν ποιεῖται. In the quotation of the verse by Suidas there, the word ἀνεπίτροπος (which would mean 'without a guardian') has accidentally been substituted for ἀπερίτροπος. Suidas, like the schol., explains ἀπερίτροπος by ἀνεπίτροπος. They both notice a second, but clearly erroneous, view, acc. to which

ἀπερίτροπος has a twofold sense here:—(1) in relation to Orestes, 'not returning,' ἀνεπέλευστος: (2) in relation to Hades, 'regardless.'

**183** παρὰ τὸν Ἀχέροντα, because his realm extends along its banks: see n. on *Ant.* 1123 f. For the place of ἀνάσσειν after θεός, cp. 695: *Ph.* 1316 τὰς...ἐκ θεῶν | τύχας δοθείσας: O. T. 1245 (n.). The 'god' is, of course, Hades; the King of the Dead is their avenger: cp. 110: *Ant.* 1075 Ἀΐδου...Ἐρινύες. Some suppose, however, that the θεός meant is the spirit of Agamemnon. Prof. Campbell, who inclines to that view, thinks that the next best course is to refer the words to Hermes χθόνιος (111).

**185 f.** μὲν merely emphasises ἐμέ: there is no corresponding clause with δέ: cp. *Ant.* 11 (ἐμοὶ μὲν) n.—ὁ πολὺς...βίωτος, the best part of it: see on 962, where she speaks of her sister as γηράσκουσιν. When ὁ πολὺς thus means ὁ πλείων, the noun (with art.) usu. precedes it; as *Her.* 1. 102 ὁ στρατὸς...ὁ πολλός, *Thuc.* 1. 24 τῆς δυνάμεως τῆς πολλῆς.—ἀνέλπιστος, predic., has passed away from me without leaving me any hopes.

**187** \*τεκέων. I am now satisfied that this is a true correction of τοκέων, for these reasons. (1) She is saying that the best days of her life have gone by without giving her anything to hope for. It would be inappropriate to justify this (as the causal αἴτις does) by saying that she is pining away 'without parents,' or a husband's care, while the mention of children is perfectly in place. (2) The very order of the words, τεκέων...ἀνῆρ, is confirmed by vv. 164 f., ἀτεκνος...ἀνῆρ.

- 13 ἄς φίλος οὐτις ἀνὴρ ὑπερίσταται,  
 14 ἀλλ' ἀπερεί τις ἔποικος ἀναξία  
 15 οἰκονομῶ θαλάμους πατρός, ὧδε μὲν  
 16 ἀεικεῖ σὺν στολᾷ,  
 17 κεναῖς δ' ἀμφίσταμαι τραπέζαις.

190

- στρ. γ'. ΧΟ. οἰκτρὰ μὲν νόστοις αὐδά,  
 2 οἰκτρὰ δ' ἐν κοίταις πατρώαις  
 3 ὅτε \*οἱ παγχάλκων ἀνταία  
 4 γενύων ὠρμάθη πλαγά.  
 5 δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,  
 6 δεινὰν δεινῶς προφυτεύσαντες

195

the ο of τοκέων. Nauck receives τεκέων.

189 ἀπερεί L (corrected from ἀπερ εἰ), A, etc.: ἀπερ εἰ r, and Ald.—ἐποικος] Morstadt conj. ἐπακτὸς or ἐπακτος. 190

οἰκονομῶ] After ὦ a letter has been erased in L. 191 σὺστολαί L, with ν written above by an early hand. 192 κεναῖς] Hartung writes κενά: Blaydes conj. κοιναῖς: Bakhoven, πλέαις: Wecklein, νῆστις.—ἀμφίσταμαι is only in a few

mss., L<sup>2</sup> (=Lb, cod. Laur. 31. 10), and Pal.: but Eustathius p. 1692. 57, on Od.

φεντος. (3) If τοκέων be right, it means that, while Agamemnon is dead, the living Clytaemnestra is a μήτηρ ἀμήτωρ (1154): but this is forced.

189 ἀπερεί, like the common ὡσπερεῖ (O. T. 264).—ἐποικος..., an immigrant, an alien: cp. Plat. Legg. 742 A μισθωτοῖς, δούλοις καὶ ἐποίκοις, 'hirelings, slaves or immigrants.' Il. 9. 648 ὥσει τιν' ἀτίμητον μετὰ νῆστον, 'like some worthless sojourner' (or 'alien').

190 οἰκονομῶ θαλάμους: for the verb compounded with a noun similar in sense to θαλάμους, cp. Tr. 760 ταυροκτονεῖ...βοῦς: Il. 4. 3 νέκταρ ἐφνοχέει. By οἰκονομῶ was meant properly the 'management' of a household, either by the master, or by a domestic of the higher grade, a ταμίης or οἰκονόμος, 'house-steward.' But here οἰκονομῶ θαλάμους denotes the discharge of humbler duties, in attending to the daily service of the house: as in Aesch. Ch. 84 the δωμαῖαι are δωματίων εὐθήμονες. Electra describes her own condition by the word δουλεύω in 814, 1192: as in Aesch. Ch. 135 she says κἀγὼ μὲν ἀντίδουλος.

191 ἀεικεῖ σὺν στολᾷ: cp. the reference to her ζῶμα in 452; and the comments of Orestes on her whole appearance (1177, 1181).

192 κεναῖς δ' ἀμφίσταμαι τραπέζαις. κενὴ τράπεζα, a 'bare,' or scantily furnished, table, is opposed to τράπεζα

πλήρης (Eur. Hēr. 110): it would be prosaic to insist that it must mean a table with nothing on it. While the docile Chrysothemis fares sumptuously (361), the rebel Electra is treated like a half-starved slave. In v. 265 there is another hint of her privations (τὸ τητᾶσθαι).—ἀμφίσταμαι, because to lie at meals on a κλίνη was a luxury refused to the δούλη: such food as she receives must be taken standing. This touch seems quite in keeping with what she says below as to the treatment inflicted upon her (1196 λύμαισι). The plur. τραπέζαις refers to her experience from day to day.

Hartung, reading κενὰ δ' ἀμφίσταμαι τραπέζαις, takes the sense to be that she stands 'hungry' by the tables at which the others feast. But κενή as = νῆστις would be neither usual nor elegant.

193—196 Hitherto the Chorus have offered consolation or counsel. At v. 213 they return to that strain. But here, moved by Electra's misery, they join with her in bewailing its cause.

οἰκτρὰ μὲν...πλαγά. At v. 95 it was noticed that verses 95—99 clearly show a reminiscence of Od. 11. 406—411,—the earlier part of the passage in which the departed Agamemnon relates his death to Odysseus. I believe that an instructive light on these verses is gained by observing that a later portion of the

—whom no loving champion shields,—but, like some despised alien, I serve in the halls of my father, clad in this mean garb, and standing at a meagre board.

CH. Piteous was the voice heard at his return, and piteous, <sup>3rd</sup> as thy sire lay on the festal couch, when the straight, swift blow <sup>strophe.</sup> was dealt him with the blade of bronze. Guile was the plotter, Lust the slayer, dread parents of a dreadful

II. 419, quotes *κεναῖς δ' ἀμφίσταμαι τραπέζαις*. In L the 1st hand wrote *ἀφίσταμαι* (which no other MS. seems to have); but a later hand has altered this to *ἐφίσταμαι*, the reading of A, Γ, and most MSS., and of the Aldine. *ἐφίεμαι* E.—Schneidewin wrote *κοινᾶς δ' ἀφίσταμαι τραπέζαις*. 195 *ὅτε οἱ Hermann*: *ὅτε σοι* MSS.: *ὅτε* Heath (deleting *σοι*), and so Nauck. Kvičala conj. *ὅτ' ἔσω*. 197 *δόλος...ἔρος*] *ἔρος...δόλος* Wakefield: and so Nauck reads. The same conj. is made by Bergk, Lindner (*Coth. Soph.* p. 83), and Herwerden (*Exerc. Crit.* p. 113). For *φράσας* Wakefield conj. *πλάσας*.—*ἔρος*] made in L from *ἔρωσ*. 198 *προφυτεύσαντες*] made in L from *προφυτεύσαντες*, which Γ has.

same passage was here present to the poet's mind,—viz., vv. 418—424, where Agamemnon goes on to describe the scene at the murderous banquet:—*ἀλλά κε κείνα μάλιστα ἰδὼν ὀλοφύραο θυμῷ, ὥς ἀμφὶ κρητῆρα τραπέζας τε πληθούσας | κείμεθ' ἐνὶ μεγάρῳ [cp. *κοίταις* here], δάπεδον δ' ἅπαν αἵματι θύεν. | οἰκτροτάτην δ' ἤκουσα ὅπα [cp. *οἰκτρά... αἰδᾶ*] Πριάμοιο θυγατρὸς, | Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρη δολόηις | ἀμφ' ἐμοί· αὐτὰρ ἐγὼ ποτὶ γαλῆ χειρὰς αἰέρω | βάλλον, ἀποθνήσκων περὶ φασγάνῳ.*

Sophocles, who follows the Homeric story as to the banquet, could not but remember the *οἰκτροτάτην ὅπα* of the dying Cassandra. And this might naturally suggest to him that other *οἰκτρά* αὐδῆ which she had uttered at an earlier moment, immediately after Agamemnon's return,—her presage of his fate, and her own: Aesch. *Ag.* 1072—1314.

The sense then is:—'There was a voice of lamentation at the return from Troy'; alluding especially to Cassandra's laments, but also, perhaps, to forebodings in the mouth of the people at Mycenae. 'And there was a voice of lamentation ἐν κοίταις πατρώαις, when thy father lay on the couch at the fatal banquet.' The 'voice' at the banquet is, first, that of the dying Agamemnon; but Sophocles may have thought also of Cassandra's death-cry, which was sounding in the king's ears as he fell.—For other interpretations, see Appendix.

*νόστοις* might be governed by *ἐν* (cp. *O. T.* 734 n.), but is more simply taken

as a temporal dat., denoting the occasion, like *τοῖς ἐπινυκίοις* (Plat. *Symp.* 174 A), etc.: cp. n. on *Ant.* 691. For the poet. plur., cp. *Αἰ.* 900 *ὅμοι ἐμῶν νόστων*. The plural was familiar in relation to the return from Troy; thus the poem ascribed to Agias (c. 750 B.C.) was entitled *Νόστοι*.—*κοίταις*, 'couch,' here of feasting, as *δείπνων* (203) shows. This may be the sense, as Neue suggests, in Eur. *Hērph.* 748 f. *κρήναι τ' ἀμβροσίου χέονται | Ζηνὸς μελάρων παρὰ κοίταις*. The word *κοίτη* (from stem *κει*) implies merely reclining, and does not necessarily involve the notion of sleeping.—*ὅτε \*οἱ*: for the hiatus cp. *Tr.* 650 *ἀ δέ οἱ* (n.). The MS. *σοι* is certainly wrong (see Appendix).—*ἀνταῖα*, striking full: cp. 89 *ἀντήρεις* (n.).—*γενίων*, the blades of the two-edged *πέλεκυς* (99 n.): cp. 485. Hence a pickaxe is *γενῆς* (*Ant.* 249 n.).

197 *δόλος...ἔρος*: guile planned the deed,—i.e., devised the means of doing it: lust was 'the slayer,' as having supplied the motive. Some would transposition, reading *ἔρος ἦν ὁ φράσας, δόλος ὁ κτείνας*: i.e., lust prompted the deed, and guile executed it. But this is tamer and more prosaic. There is a higher tragic force in the old reading.—The epic form *ἔρος* is not used by Aesch., and by Soph. only here; by Eur., in dialogue also, as *Hērph.* 337 *οἶον, μήτερ, ἡράσθης ἔρον*.

198 f. *δαινάν δαινῶς*: cp. 989: *Ph.* 166 n.—The phrase *δαινάν...μορφάν* must be viewed in the light of the following words, *εἰτ' οὖν θεὸς εἰτε βροτῶν | ἦν ὁ ταῦτα πρᾶσσων*. The Chorus doubt whether



- 7 μορφάν, εἴτ' οὖν θεὸς εἶτε βροτῶν  
 8 ἦν ὁ ταῦτα πράσσω. 200
- ΗΛ. 9 ὦ πασάν κείνα πλέον ἄμέρα  
 10 ἐλθοῦσ' ἐχθίστα δὴ μοι·  
 11 ὦ νύξ, ὦ δείπνων ἀρρήτην  
 12 ἔκπαγλ' ἄχθη,  
 13 τοὺς ἐμὸς ἶδε πατὴρ 205  
 14 θανάτους αἰκεῖς διδύμαιν χειροῖν,  
 15 αἶ τὸν ἐμὸν εἶλον βίον  
 16 πρόδοτον, αἶ μ' ἀπώλεσαν·  
 17 οἷς θεὸς ὁ μέγας Ὀλύμπιος  
 18 ποίνιμα πάθεα παθεῖν πόροι, 210  
 19 μηδέ ποτ' ἀγλαίας ἀποναίαιο  
 20 τοιάδ' ἀνύσαντες ἔργα.
- ἀντ. γ'. ΧΟ. φράζον μὴ πόρσω φωνεῖν.  
 2 οὐ γνῶμαν ἰσχεις ἐξ οἶων  
 3 τὰ παρόντ' οἰκείας εἰς ἅτας  
 4 ἐμπίπτεις οὕτως αἰκῶς; 215

199 μορφάν] Wakefield conj. μομφάν: Herwerden, λώβαν.

201 κείνα] Mor-

stadt conj. δεινὰ.—πλέον] Blaydes writes πολὺν.—ἄμέρα made in L from ἀμερᾶν.

204 ἔκπαγλ' ἄχθη] γρ. ἔκπαγλα πάθη schol. in L and Γ. 205 τοὺς] John-

son and Reiske conj. τοῖς (as Nauck and Blaydes read): Paley, τοὺς τ': Fröhlich

and W. Hoffmann, ὅτ'.—ἶδε Brunck: εἶδε MSS. (οἶδε Γ).

206 αἰκεῖς

Seidler (*De vers. dochm.* p. 404): αἰκεῖσ L: αἰκεῖς γ, and Ald.—χειροῖν γ: χειροῖν L.

208 L has αἶ μ' in an erasure.—ἀπώλεσαν] In L an acute accent on ε has been

deleted; and the second α is in an erasure. 215 L has τὰ παρόντ'; οἰκείας

the agency in the terrible crime was merely human. Perchance an evil δαίμων was there, working out the curse upon the line of Pelops (504—515). The δεινὴ μορφή, offspring of δόλος and ἔρος, is the act of murder, embodied in the image of a supernatural ἀλάστωρ. Sophocles may have had in mind the words of the Aeschylean Clytaemnestra (*Ag.* 1500 f.); the slayer of Agamemnon, she says, was in truth the Avenger of the house, who took her form:—φανταζόμενος δὲ γυναικὶ νεκροῦ | τοῦδ' ὁ παλαιὸς δριμύς ἀλάστωρ | Ἀτρέως, χαλεποῦ θονατήρος, | τὸνδ' ἀπέτεισεν, | τέλεον νεαροῖς ἐπιθύσας.

εἴτ' οὖν...εἶτε: cp. 560: *O. T.* 1049 n.—βροτῶν, partitive gen.: Xen. *M.* i. 3. 9 εἶναι τῶν σωφρονικῶν ἀνθρώπων.—Cp. *O. T.* 1258 λυσσῶντι δ' αὐτῷ δαιμόνων δεικνυσί τις | οὐδὲς γὰρ ἀνδρῶν. *Ai.* 243

κακὰ δεινάζων ῥήμαθ', ἃ δαίμων | κοῦδεῖς ἀνδρῶν ἐδίδαξεν.

201 f. πλέον..ἐχθίστα (instead of ἐχθρά), by redundant emphasis: cp. *O. C.* 743 πλείστον ἀνθρώπων.. | κάκιστος.—δὴ with the superl., as *Ai.* 858 πανύστατον δὴ: Thuc. i. 50 μεγίστη δὴ.

203 νύξ, because the banquet was prolonged into the night; cp. *Od.* 7. 102 φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσσι.—δείπνων, a poet. plur. (*Tr.* 268 δειπνοῖς), like γάμοι (*Ant.* 575), αὐλαί (*Tr.* 901).

204 ff. ἄχθη (a nomin., like νύξ) is defined by the following words. But instead of saying ἄχθη, θάνατοι αἰκεῖς, τοὺς ἶδε κ.τ.λ., the poet has drawn θάνατοι αἰκεῖς into the relative clause. He thus gains more prominence for τοὺς ἐμὸς ἶδε πατὴρ. The conjecture τοῖς (neut.,



shape ; whether it was mortal that wrought therein, or god.

EL. O that bitter day, bitter beyond all that have come to me ; O that night, O the horrors of that unutterable feast, the ruthless death-strokes that my father saw from the hands of twain, who took my life captive by treachery, who doomed me to woe ! May the great god of Olympus give them sufferings in requital, and never may their splendour bring them joy, who have done such deeds !

CH. Be advised to say no more ; canst thou not see what conduct it is which already plunges thee so cruelly in self-made miseries ? 3rd anti-strophe.

κ.τ.λ.: but the note of interrogation after παρόντ' is due to a corrector, not to the 1st hand, which placed no point there. The note of interrogation stands also in some other MSS., as A, Γ, L<sup>2</sup>; but not in the Aldine. Instead of τὰ παρόντ', Wecklein reads ἀπόρων: Nauck conj. ἀγαθῶν (schol. οὐ γινώσκεις, φησίν, ἐξ οἶων ἀγαθῶν εἰς τί ἀνιερὸν ἐλήλυθας);.—οἰκέας] Bergk would read οἰκέας δ' (placing a note of interrogation after παρόντ'): Piccolos (*Suppl. à l'anthol. gr.*, p. 330) οὐδ' οἷας: Reiske and Nauck, οἷας. **216** ἐμπίπτεις] A. Seyffert conj. ἐμπίπτουσ' (with a comma after τὰ παρόντ', sc. ἐστὶ).—αἰκῶς Seidler: αἰκῶς L and vulg.: Michaelis

'by which') would enfeeble the passage. For the tragic plur. θανάτους, cp. *Tr.* 1276 (Deianeira's death), *O. T.* 497 (that of Laius): so below, 779 φόνους: *Ant.* 1313 μόρων: Eur. *El.* 137 αἱμάτων.

διδύμαιν χειροῖν, the hand of Clytaemnestra and the hand of Aegisthus. Cp. 1080 διδύμαν.. Ἐρινύν. Nauck wishes to write διδύμουν. But Meisterhans (*Gramm. d. Att. Inschr.* p. 49) quotes λελίνων from an Attic inscr. of 439 B.C. Cp. 1133.

**207 f.** εἶλον...πρόδοτον. The murderous hands 'took her life captive,' since the crime placed her wholly in their power (264); and this was done by treachery. πρόδοτον is predicative, expressing the mode of capture; cp. Thuc. 6. 102 ηγούμενοι (τὸν κύκλον) ἐρήμον αἰρήσειν. But in *Tr.* 240, ἦρε...ἀνάστατον..| χῶραν, the adj. is proleptic.

**209** οἷς, not αἷς, since χειροῖν (206) implies the persons; cp. *O. C.* 730 τῆς ἐμῆς ἐπισόδου | δὲν μήτ' ὀκνεῖτε.—Ὀλύμπιος: cp. 176 n.: *Ph.* 315 οἱ Ὀλύμπιοι θεοὶ | δοῖέν ποτ' αὐτοῖς ἀντίποιν' ἐμοῦ παθεῖν.

**210** ποίνημα κ.τ.λ.: the alliteration (παρήχησις) adds bitter emphasis: for other examples, see *O. T.* 370 n.

**211** ἀγλαίας, the external splendour of their life (cp. 268 f., 280); as in *Od.* 17. 310 it is said of dogs whose value consists only in their beauty, ἀγλαΐης δ'

ἔνεκεν κομέουσιν ἀνακτες ('for ornament'). The word is especially fitting here, as suggesting triumph, for Ἀγλαΐα was especially the Grace of victory; cp. Pind. *O.* 14. 13 (with Gildersleeve's note): and *O.* 13. 14 νικαφόρον ἀγλαΐαν.—ἀποναίατο: for the Ionic form, cp. *O. T.* 1274 n.

**213** πόρσω, restored by conjecture, in place of πρόσω, to *O. C.* 178, 181, 226, is here supported by L and other MSS. It is used by Pindar and by Eur. (*Trö.* 189). The Homeric form, where a spondee is required, is πρόσσω: the Attic prose form, πόρρω.

**214 f.** γνώμαν ἴσχεις = γινώσκεις (*Ph.* 837, 853).—ἐξ οἶων, 'by what kind of conduct.' (Not, 'from what a position' of possible comfort,—like that of her more prudent sisters.)

τὰ παρόντ', 'in respect to present circumstances,'—'as matters stand'; i.e., already they are bad enough (217, 235). Cp. Thuc. 4. 17 αἰεὶ γὰρ τοῦ πλεονος ἐλπίδι ὀρέγονται διὰ τὸ καὶ τὰ παρόντα ἀδοκῆτως εὐτυχῆσαι: where, as here, τὰ παρόντα is acc. of respect, not subj. of the inf. Groundless objections to τὰ παρόντ' have prompted conjectures (cr. n.).

οἰκέας, 'caused by thyself': *Αἰ.* 260 οἰκεία πάθη, | μηδενὸς ἄλλου παραπράξαντος.

- 5 πολὺ γάρ τι κακῶν ὑπερεκτῆσω,  
 6 σᾶ δυσθύμῳ τίκτουσ' αἰεὶ  
 7 ψυχᾶ πολέμους· τὰ δὲ τοῖς δυνατοῖς  
 8 οὐκ ἐριστὰ πλάθειν. 220
- ΗΛ. 9 δεινοῖς ἡναγκάσθην, δεινοῖς·  
 10 ἔξοιδ', οὐ λάθει μ' ὄργα.  
 11 ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω  
 12 ταύτας ἄτας,  
 13 ὄφρα με βίος ἔχῃ. 225  
 14 τίνι γάρ ποτ' ἂν, ὦ φίλῃα γενέθλα,  
 15 πρόσφορον ἀκούσαιμ' ἔπος,  
 16 τίνι φρονούντι καίρια;  
 17 ἄνετέ μ', ἄνετε, παράγοροι·  
 18 τάδε γὰρ ἅλута κεκλήσεται, 230  
 19 οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι  
 20 ἀνάρηθμος ᾧδε θρήνων.

ἐπ. ΧΟ. ἀλλ' οὖν εὐνοία γ' αὐδῶ,

conj. *εἰκῇ*. 218 *αἰεὶ* L (corrected to *αἰε'*), with a mark over *a* (*ā*) to show the quantity: *αἰεὶ* r. 219 f. *τὰ δὲ τοῖς*] Mekler reads *δεῖ τοῖς* (6th Teubner ed. of Dindorf's text, 1885). Nauck, with Fröhlich, reads *τῷ τοῖς δυνατοῖς* | *οὐκ ἀρεστὰ πράσσειν*.—*πλάθειν*] Wakefield conj. *τλᾶθι*. 221 *δεινοῖς...δεινοῖς* Brunck: *ἐν δεινοῖς...ἐν δεινοῖς* MSS., and Ald.—Wecklein conj. *δεινοῖς ἡναγκάσθην δεινῶν* (*Ars* p. 71): Wolff, *δεῖν' ἡναγκάσθην ἐν δεινοῖς*. Bergk, *ἐν δεινοῖς ἐξεύχθην, δεινοῖς*: Meineke, *δεινῶς ἡγάσθην ἐν δεινοῖς*. 222 *ὄργα* made in L from *ὄργᾱ*. Nauck conj. *ἄτα*: Blaydes reads *οἶα*. 224 *ταύτας ἄτας*] Reiske conj. *πῶ τὰς ὄργας*: Nauck, *ταύτας ὄργας*: Blaydes, *ταύτας ἀχάς*. 225 *με]* μ' ὁ Vindobonensis. 226 *ποτ'*

217 *πολύ...τι κακῶν*, a large measure of trouble; cp. *Tr.* 497 *μέγα τι σθένος*. After *πολύς, τίς* has usually a limiting force, and occurs chiefly in negative phrases, such as *οὐκ ἐν πολλῷ τινι ἔλασσαν* (*Thuc.* 6. 1), *οὐ πολὺ τι διαφέρει* (*Plat. Rep.* 484 D), *οὐ πολλοὶ τινες*, etc.—*ὑπερεκτῆσω* (a compound found only here), above what was necessary.

219 f. *τὰ δὲ*, 'but those things' (referring to *πολέμους*), i.e. 'such contests,' *οὐκ ἐριστὰ τοῖς δυνατοῖς*, 'cannot be waged with the powerful,' (*ὥστε*) *πλάθειν* (*αὐτοῖς*), 'so that one should come into conflict with them.' The epexegetic inf. further explains the meaning of *ἐριστά*. Such contentions must not be pushed to an actual trial of force with those who are stronger than ourselves. For the inf. thus defining an adj., cp. *Il.* 21. 482 *χαλεπῇ τοι ἐγὼ μένος ἀντιφάρεσθαι* (for thee to encounter): *Pind. N.* 10. 72 *χαλεπὰ δ' ἐρις*

*ἀνθρώποις* ὁμιλεῖν κρεσσόνων (*how* hard, they know only when they are fairly engaged in it).—*ἐριστά* (only here)='contested,' then, 'what can be contested' (cp. *O. T.*, append. p. 225).—*πλάθειν* (*Ph.* 728), in a hostile sense; cp. *Her.* 9. 74 *ὅπως πελάσειε...τοῖσι πολεμίοις*: *Tr.* 1093 *λέοντ', ἀπλάτων θρέμμα*.

221 *δεινοῖς ἡναγκάσθην*: dread causes forced her (at the first) to adopt this course; and they are still valid. For the reiteration, cp. *Ph.* 1101 *ὦ τλάμων τλάμων ἄρ' ἐγώ*: *ib.* 1462 *λείπομεν ὑμᾶς, λείπομεν ἤδη*.

222 *ὄργα* alludes to *δυσθύμῳ...ψυχᾶ* (218 f.). She knows that her resentment is shown with passion. The schol.'s paraphrase, *τοῦτο τὸ ἔπος, φησὶν, οὐ λανθάνει με ἀλλ' οἶδα τὸ ἀσφαλὲς καὶ συμφέρον*, might seem to suggest a different reading, such as *οὐ λάθει μ' ὦν δεῖ*. But probably it was meant to explain *ἔξοιδ'* only.

Thou hast greatly aggravated thy troubles, ever breeding wars with thy sullen soul; but such strife should not be pushed to a conflict with the strong.

EL. I have been forced to it,—forced by dread causes; I know my own passion, it escapes me not; but, seeing that the causes are so dire, I will never curb these frenzied complaints, while life is in me. Who indeed, ye kindly sisterhood, who that thinks aright, would deem that any word of solace could avail me? Forbear, forbear, my comforters! Such ills must be numbered with those which have no cure; I can never know a respite from my sorrows, or a limit to this wailing.

CH. At least it is in love,

Epode.

ἀν γ: ποτ' L.—φίλια γενέθλα made in L from φίλια γένεθλα. 227 ἀκούσαιμ' ἀκούσαι μ' Ald.

230 κεκλήσεται] Fröhlich conj. κεκλαύσεται: Morstadt, κεκλήσεται.

231 L joins οὐδὲ to v. 230.—ἐκ καμάτων] Reiske conj. ἀκαμάτων, and so Fröhlich, who further conj. ἀναρλήμων τε.

232 ἀνάρημος L (the second a being incorrectly marked as long, ᾶ): ἀνήριθμος γ. The schol. notices a v. l. ἀνάνομος, explained as ἀεὶ νεομένη ἐν αὐτοῖς: for which J. G. Schneider conj. ἀέλνομος, and Paley ἀνήνυτος.

233 εἰνολα γ'] In L the final ι of εἰνολα, and the γ', have been added in an

223 f. ἀλλὰ... γάρ is here elliptical; 'but (ye speak in vain), for,' etc. In 256 there is no ellipse. Cp. *Ant.* 148 n.—ἐν... δεινοῖς: cp. *Ph.* 185 ἐν τ' ὀδύναις... | λιμῶ τ' οἰκτρὸς.—σχίσσω: this form occurs also in 375 and *Ai.* 684.—ταύτας ἄτας, these infatuated laments. (Others understand, 'I will not put an end to these miseries which I suffer': but σχίσσω is then less fitting.)

225 ὄφρα is not elsewhere used by Sophocles: Aesch. has it twice in lyrics (*Ch.* 360, *Eum.* 340): Eur. never. For the omission of ἀν, cp. *Ph.* 764 ἔως ἀνῆ.—βλος ἔχη με is simply, 'while life is in me': there is no reference to σχίσσω, such as Nauck assumes ('I will not check these laments while life detains me').

226 ff. τίني γάρ... τίني φρονούντι καλῶρια, 'for in the judgment of what person who thinks aright,' ἀκούσαιμ' ἂν πρόσφορον ἔπος, 'could I possibly hear a word of comfort suited to my case?' That is: What reason for desisting from these lamentations could possibly be suggested to me, which a right-minded person would think satisfactory? For the ethic dat. τίني κ.τ.λ., cp. *O. C.* 1446 ἀνάξιαί γάρ πᾶσιν ἔστε δυστυχεῖν, and *ib.* 810 (n.). For πρόσφορον, 'suitable,' and hence 'suited to one's needs,' 'profitable,' cp. *O. C.* 1774 πρόσφορά θ' ὑμῖν | καὶ τῷ κατὰ γῆς.

Other explanations are:—(1) Taking the dative with πρόσφορον:—'To what

person who feels aright would that word be suitable which I should hear (= which would be said of me)?' That is: Should I not deserve to incur a censure from which every right-minded person would shrink? Should I not deserve to be called δυσσεβής? This seems forced; and it does not well suit ἔπος. (2) Taking the dative with ἀκούσαιμ:—'At whose mouth (= from whom), that thinks aright, could I hear a suitable word of comfort?' But such a dative seems impossible. In *Il.* 16. 515 δύνασαι δὲ σὺ πάντοσ' ἀκούειν | ἀνέρι κηδομένῳ, the dat. is one of interest, denoting the person whose prayer is heard ('for him'); cp. *Il.* 5. 115 κλυθὶ μοι: 24. 335 ἔκλυες ᾧ κ' ἐθέλησθα.

229 f. ἀνετε is more than ἔατε, since it implies relaxing a strain; cp. 721: *Ant.* 1101 ἀνες (κόρην), release her.—ἀλυτα, irremediable; cp. 939: so λύσις, of a remedy (*Ant.* 598 n.).—κεκλήσεται: they must be permanently accounted such: cp. *Ai.* 1368 σὺν ἄρα τοῦργον, οὐκ ἐμὸν, κεκλήσεται. So κεκλήσομαι, *O. T.* 522.

231 f. For ἐκ, where the simple gen. would suffice, cp. 291, 987.—ἀνάρημος has the second a short (as in Aesch. *Pers.* 40, etc.). For the form of the word, and also for the gen. θρήνων, cp. *Tr.* 247 ἡμερῶν ἀνήριθμον (n.).

233 ἀλλ' οὖν='well, at any rate (though I speak in vain)': γε emphasises εἰνολα: 'it is with good-will that I speak': cp. 1035: *Ant.* 84 n.

- μάτηρ ὥσεί τις πιστά,  
μὴ τίκτειν σ' ἄταν ἄταις. 235
- ΗΛ. καὶ τί μέτρον κακότητος ἔφν; φέρε,  
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;  
ἐν τίνι τοῦτ' ἐβλαστ' ἀνθρώπων;  
μὴτ' εἶην ἔντιμος τούτοις,  
μὴτ', εἴ τῳ πρόσκειμαι χρηστῷ, 240  
ξυνναίοιμ' εὐκηλος, γονέων  
ἐκτίμους ἰσχουσα πτέρυγας  
ὀξυτόνων γόων.  
εἰ γάρ ὁ μὲν θανὼν γὰ τε καὶ οὐδὲν ὦν  
κεῖσεται τάλας, οἱ δὲ μὴ πάλιν 245  
δώσουσ' ἀντιφόνους δίκας,  
ἔρροι τ' ἂν αἰδῶς ἀπάντων τ' εὐσέβεια θνατῶν. 250
- ΧΟ. ἐγὼ μὲν, ὦ παῖ, καὶ τὸ σὸν σπεύδουσ' ἄμα

erasure. The 1st hand may have written *εὐνοῖαν αὐδῶ*. **234** ὥσει] ὥσ' L (with a dot over ὥσ). The breathing and accent on *ει* are from a corrector, and resemble γ, as at v. 164. **236** κακότητος L, with Γ and a few others: κακότητος A, etc., and Ald. **238** ἐν τίνι] Reiske and Morstadt conj. ἐν τίσι.—ἐβλαστ'] ἐβλαστέν L. **241** ξυνναίοιμ'] ξυνναίοιμι L (the second ν added by the first corrector, S): for the neglect of elision in L, cp. *Ant.* 1147 cr. n. **242** ἐκτίμους] Erfurdt conj.

**234** *μάτηρ ὥσεί τις*: these words have been taken as indicating that the Chorus was composed (in part, at least) of women older than Electra. Her own tone to them rather suggests *δηήλικες* (134). (In *Tr.* 526 the words *ἐγὼ δὲ μάτηρ μὲν οἶα φράξω* are corrupt.)

**235** *μὴ τίκτειν*, since a command is implied by *αὐδῶ* here, as elsewhere by λέγω, φωνῶ, ἐννέπω (*Ph.* 101 n.).—*ἄταν ἄταις*: the mere iteration suggests the notion of adding; but this is developed by the sense of the verb: cp. *Eur. Helen.* 195 δάρκρυ δάρκρυσί μοι φέρων; and n. on *O. T.* 175 ἄλλον δ' ἂν ἄλλῳ προσίδοις.

**236 f.** *καὶ τί μέτρον...*; for this *καὶ* prefixed to an indignant question, cp. *O. C.* 263 (n.): *Ph.* 1247; *Al.* 462.—*κακότητος* is better attested than *κακότητος* here. In *O. C.* 521, too, the MSS. give *κακότητ'*. Cp. 134 n.—*φέρε* in the sense of *φέρ'* *εἰπέ*: so *Ar. Ach.* 541 ff. *φέρ', εἰ Λακεδαιμονίων τις κ.τ.λ. | καθήσθ' ἂν ἐν δόμοισιν*;—*ἐπὶ τοῖς φθ.*, in their case: for the prep., cp. *O. T.* 829 n.

**238** *ἐβλαστ'*: in what human being has such impiety ever been inborn? Cp.

440: *Ant.* 563 οὐδ' ὅς ἂν βλάστη μένει | νοὺς τοῖς κακῶς πράσσουσιν. The gloss *ἐνομοθετήθη* points to another interpretation of *ἐβλαστ'*, viz., 'has become usual' (cp. *Ant.* 296 κακὸν νόμισμ' ἐβλαστει); and to this the conjecture *τίσι* for *τίνι* (cr. n.) was adapted.

**239** *τούτοις*, the persons who approve such forgetfulness of the dead: cp. *Ph.* 456 ὅπου θ' ὁ χείρων τάγαθὸν μείζων σθένει, ... | τούτους ἐγὼ τοὺς ἄνδρας οὐ στέρξω ποτέ (n.).

**240** *εἴ τῳ πρόσκειμαι χρηστῷ*: prosperity is here conceived as a *region* of comfort, close to which the person is securely established. 'When my lot is cast in pleasant places.' Cp. 1040: *Eur.* fr. 418 κακοῖς γάρ οὐ σὺ πρόσκεισαι μόνῃ. Conversely, *Ant.* 1243 ἀνδρὶ πρόσκειται κακόν. (See n. on *Ant.* 94.)

**241** *ξυνναίοιμ'*: cp. *O. T.* 1205 τίς ἄταις... τίς ἐν πόνοις | ξύννοικος: *Plat. Rep.* 587 c ἡδοναῖς ξυννοικεῖ; conversely, *O. C.* 1134 κηλὶς κακῶν ξύννοικος: *Ph.* 1168 ἀχθος ὁ ξυννοικεῖ.—*εὐκηλος*: the only instance of this Homeric form in Tragedy (for in *Eur. I. A.* 644 Blomfield restored



like a true-hearted mother, that I dissuade thee from adding misery to miseries.

EL. But what measure is there in my wretchedness? Say, how can it be right to neglect the dead? Was that impiety ever born in mortal? Never may I have praise of such; never, when my lot is cast in pleasant places, may I cling to selfish ease, or dishonour my sire by restraining the wings of shrill lamentation!

For if the hapless dead is to lie in dust and nothingness, while the slayers pay not with blood for blood, all regard for man, all fear of heaven, will vanish from the earth.

CH. I came, my child, in zeal for thy welfare no less than

ἐντίμους.—*Ἰσχυοῦσα* made in L from *ἰσχύουσα*. 244 γὰ L, with most MSS., and Ald.: γὰ A, and so Schuppe (*Zeitschr. f. oest. Gymn.*, 1863, p. 694). 249 f. L places the words τ' εὐσέβεια in a separate v.—ἐρροι τ' ἄν] Martin conj. ἐρροι τὰν.—εὐσέβεια] i has been written above ει in L, as in A, Γ, etc. The form εὐσεβία occurs in O. C. 189 and *Ant.* 943 (where see n.).

ἐκηλον). The stem of ἐκηλος being *sek*, ἐκηλος is perh. for ἐλέκηλος, ἐφέκηλος (Curt. *Etym.* § 19).

241 ff. γόνειον | ἐκτίμους, not paying honour to parents: the gen. as with adjectives compounded with a privative (36). For this negative sense of ἐκ in composition, cp. ἐκδικος, ἐξαισιος, ἐξωρος.—ἐκτίμους Ἰσχυοῦσα, restraining so that they shall not honour: for the proleptic adj., cp. Aesch. *Pers.* 208 ἀνανδρον τάξιν ἡρήμου θανάων.—πτέρυγας.. γόνων, as Pind. *I.* 1. 64 περύγεσσιν ἀερθέντ' ἀγλααῖς | Πιερίδων: cp. Eur. *Andr.* 93 (γόνους) πρὸς αἰθ' ἐκτενοῦμεν.—ὄξυτόνων, as *Ai.* 630 ὄξυτόνους... ὠδὰς | θρηνησεί: *ib.* 321 ὄξεν κωκυμάτων.

244 ff. εἰ γὰρ κ. τ. λ. She says:—'I will not cease to lament, and to invoke retribution on the murderers (209f.). For, if they are *not* to pay with their blood for the blood which they have shed, there will be an end to regard for man and to fear of heaven.'

γὰ here=σποδός, of the dead: Eur. fr. 522 κατθανὼν δὲ πᾶς ἀνὴρ | γῇ καὶ σκιά· τὸ μὴ δὲν εἰς οὐδὲν ῥέπει.—οὐδὲν (not μὴ δὲν) ὦν, though εἰ precedes: cp. O. C. 935 βία τε κοῦχ ἐκὼν (after εἰ μὴ): *Ai.* 1131 εἰ... οὐκ ἐᾶς. Here the parataxis affords a special excuse for οὐδὲν,—viz., that this first clause, though formally dependent on εἰ, is not really hypothetical: he *is* dead. In the second clause (εἰ... μὴ.. δώσωσ'), a real hypothesis, the negative

is μὴ. Cp. Lys. or. 10 § 13 οὐκ οὖν δεινόν, εἰ ὅταν μὲν δέη σε... τοὺς ἐχθροὺς τιμωρεῖσθαι, οὕτω τοὺς νόμους... λαμβάνεις, ὅταν δ' ἕτερον παρὰ τοὺς νόμους εἴπῃς κακῶς, οὐκ ἀξιοῖς δοῦναι δίκην;

Electra is contrasting her father, whose earthly life has been cut short, with his murderers, who survive. But she believes that his spirit lives in the world below, and will be active in aiding the vengeance (453 ff.).

πάλιν, in recompense: O. T. 100 φόνος φόνον πάλιν | λύοντας.—ἀντιφόνους δίκας, a penalty which exacts blood for blood: cp. Ph. 1156 ἀντίφονον... στόμα: Aesch. *Eucl.* 464 ἀντικτόνοις ποινάϊσι φιλάτοιο πατρός.

249 f. ἐρροι τ': the τε should properly follow αἰδώς: cp. O. T. 258 κυρῶ τ' ἐγὼ instead of ἐγὼ τε κυρῶ.—αἰδώς is respect for those opinions and feelings of mankind which condemn wrong-doing; as εὐσέβεια is reverence for the gods. Cp. O. d. 2. 65 ἄλλους τ' αἰδέσθητε περικτιόνας ἀνθρώπους | οἱ περυναϊεάτοισι θεῶν δ' ὑποδείξατε μήνιν.

251—471 The first ἐπεισόδιον falls into two parts. In the earlier, Electra further justifies her behaviour, and the Chorus comforts her with the hope that Orestes will return. The second part (328—471) brings the character of Electra into contrast with that of Chrysothemis.

251 ἐγὼ μὲν: here μὲν merely emphasises the pron.: cp. *Ant.* 11 n.—καὶ



- καὶ τοῦμόν αὐτῆς ἦλθον· εἰ δὲ μὴ καλῶς  
λέγω, σὺ νίκα· σοὶ γὰρ ἐψόμεσθ' ἄμα.
- ΗΛ. αἰσχύνομαι μὲν, ὦ γυναικες, εἰ δοκῶ  
πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν· 255  
ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,  
σύγγνωτε. πῶς γάρ, ἥτις εὐγενὴς γυνή,  
πατρῷ ὀρώσα πῆματ' οὐ δρώῃ τάδ' ἄν,  
ἀγὼ κατ' ἡμαρ καὶ κατ' εὐφρόνην αἰὲ  
θάλλοντα μᾶλλον ἢ καταφθίνονθ' ὀρώ; 260  
ἦ πρῶτα μὲν τὰ μητρὸς ἦ μ' ἐγείνατο  
ἔχθιστα συμβέβηκεν· εἴτα δώμασιν  
ἐν τοῖς ἐμαντῆς τοῖς φονεῦσι τοῦ πατρὸς  
ξύνειμι, κακ τῶνδ' ἄρχομαι, κακ τῶνδέ μοι  
λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει. 265  
ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν,  
ὅταν θρόνοις Αἰγισθον ἐνθακοῦντ' ἴδω  
τοῖσιν πατρώοις, εἰσίδω δ' ἐσθήματα  
φοροῦντ' ἐκείνῳ ταῦτά, καὶ παρυστίους  
σπένδοντα λειβὰς ἔνθ' ἐκείνον ὤλεσεν, 270

253 ἄμα] Morstadt conj. ἀέ.

256 Aristotle *Metaph.* 4. 5 (p. 1015 a 30)  
καὶ ἡ βία ἀνάγκη τις, ὥσπερ καὶ Σοφοκλῆς λέγει, ἀλλ' ἡ βία με ταῦτ' ἀναγκάζει  
ποιεῖν. As to this v. l., see *Ant.* 223 n.

257 ἥτις L: εἵτις r.

259 f. Nauck

τὸ σὸν...καὶ τοῦμόν: cp. *Al.* 1313 δρα  
μὴ τοῦμόν ἀλλὰ καὶ τὸ σόν. The chief  
stress is upon τὸ σόν: but the meaning is  
not merely that her interests are to them  
as their own. These women, representing  
the people of Mycenae, desire the downfall  
of the usurper whose unpunished crime lays  
an ἄγος upon the land. Their attitude  
is, so far, like that of the Argive elders  
in the *Agamemnon*. They wish Electra,  
not to renounce her purpose, but quietly  
to await her opportunity (177 ff.).

253 νίκα: cp. *Al.* 1353 παῦσαι· κρα-  
τεῖς τοι τῶν φίλων νικώμενος.—ἄμα is best  
taken as an adv. (cp. *Al.* 814 ἄμ' ἐψεται;  
*O. T.* 471 ἄμ' ἐπονται). It might, how-  
ever, be a prep.; cp. *Tr.* 563 ἐνν' Ἡρακλεῖ...  
ἐσπόμεν.

255 πολλοῖσι θρήνοις, causal dat.;  
cp. 42 n.

256 ἀλλὰ...γάρ: cp. 223 n.

257 ἥτις εὐγενὴς γυνή. sc. εἴη: cp.  
*Il.* 5. 481 τὰ τ' ἔλδεται, ὅς κ' ἐπίδενής (sc.  
ἔησι); and *id.* 14. 376. Here the adj.  
combines the ideas of birth and character:  
cp. 989: *Ph.* 874 ἀλλ' εὐγενὴς γὰρ ἡ φύσις

καὶ εὐγενῶν: *Ant.* 38 εἴτ' εὐγενὴς πέφυκας  
εἴτ' ἐσθλῶν κακῇ.

258 πατρῷα...πῆματα, the woes aris-  
ing from her father's murder; and so,  
here, the woes of her father's house. For  
this large sense of the adj., cp. *O. C.* 1196  
πατρῷα καὶ μητρῷα πῆμαθ' ἀπαθες: *Ant.*  
856 πατρῶν...ἄθλον, an ordeal bequeath-  
ed by him.

259 f. κατ' εὐφρόνην is illustrated by  
271 f.—θάλλοντα: cp. *Ph.* 258 ἡ δ' ἐμὴ  
νόσος | ἀεὶ τέθηλε. Shakesp. *Much Ado*  
5. 1. 76, 'His May of youth and bloom  
of lustihood.'

261 f. ἦ, causal: cp. 160 n.—πρῶτα  
μὲν...εἴτα...ἔπειτα (266). The influence  
of the relat. pronoun ἦ is confined to the  
first clause, as in *O. C.* 632 ff.: ὅτῳ πρῶτον  
μὲν...ἔπειτα δ' ἰκέτης κ.τ.λ.—τὰ μητρὸς is  
not a mere synonym for ἡ μήτηρ, but  
rather denotes her mother's relations  
with her: *O. C.* 268 τὰ μητρὸς καὶ πατρός.  
—ἔχθιστα συμβέβηκεν, have come to be  
such. This verb, though often joined  
with the participles of εἰμί and γίγνομαι,  
is rarely construed with a simple adj.:

for mine own; but if I speak not well, then be it as thou wilt; for we will follow thee.

EL. I am ashamed, my friends, if ye deem me too impatient for my oft complaining; but, since a hard constraint forces me to this, bear with me. How indeed could any woman of noble nature refrain, who saw the calamities of a father's house, as I see them by day and night continually, not fading, but in the summer of their strength? I, who, first, from the mother that bore me have found bitter enmity; next, in mine own home I dwell with my father's murderers; they rule over me, and with them it rests to give or to withhold what I need.

And then think what manner of days I pass, when I see Aegisthus sitting on my father's throne, wearing the robes which he wore, and pouring libations at the hearth where he slew my sire;

would omit these two vv.

**261** *πρῶτα μὲν τὰ μητρὸς*] In L the 1st hand wrote *πρῶτὰ μητρὸς*, and then added *ταμὲν* above the line. (Some ascribe *ταμὲν* to the first corrector, S.) **263** *πατρὸς*] *πρῶ* L. **265** *λαβεῖν*] L has *β* in an erasure, prob. from *θ*.—*καὶ τὸ τητᾶσθαι*] Blomfield (*Mus. Crit.* i. p. 73) conj.

cp. however Plat. *Rep.* 329 D *νεότης χαλεπὴ τῷ τοιοῦτῳ ξυμβαίνει*.

**264** *κῆκ τῶνδ' ἀρχομαι*. Cp. *Ant.* 63 *ἀρχόμεσθ' ἐκ κρείσσωνων*: *O. C.* 67 *ἐκ τοῦ κατ' ἄστὺ βασιλέως τὰδ' ἀρχεται*. Xen. *Hellen.* 3. 1. 6 *ἐκείνῳ δ' αὕτη ἡ χώρα δῶρον ἐκ βασιλέως ἐδόθη*. In such phrases *ἐκ* is somewhat more than a mere equivalent for *ὑπὸ* (124). It suggests the head and fount of authority; a sense fitting here.

**265** *λαβεῖν...τὸ τητᾶσθαι*. The aor. inf. expresses the act of receiving; the pres. inf., the state of privation. Cp. *Ph.* 95 *ἐξαμαρτεῖν...νικᾶν*. For *λαβεῖν* (without art.) as subject of *πέλει*, cp. *Tr.* 134 f. *ἐπέρχεται | χαίρειν τε καὶ στέρεσθαι*: for the use of the art. with *τητᾶσθαι* only, Eur. *Ph.* 495 *καὶ σοφοῖς | καὶ τοῖσι φαύλοισ*. Somewhat similar is *O. C.* 808 *χωρὶς τὸ τ' εἰπεῖν πολλὰ καὶ τὰ καίρια*, unless *τὸ καίρια* be read. For *τητᾶσθαι*, cp. 1326: *O. C.* 1200 n.

**266** *πόας...δοκεῖς κ.τ.λ.*: cp. *Ph.* 276 *σὺ δὲ, τέκνον, πόαν μ' ἀνάστασιν δοκεῖς | αὐτῶν βεβῶτων ἐξ ὕπνου στήναι τότε*.

**267** *ἴδω* is followed by *εἰσῶ δ'* and *ἴδω δέ* (271). For such change of the word in 'epanaphora,' cp. *Ant.* 898 f. *φίλῃ μὲν...προσφιλῆς δέ...φίλῃ δέ*: *Ph.* 530 f. *φίλτατον μὲν...ἡδίστος δ'...φίλοι δέ*.—*μὲν* is omitted in the first clause; cp. 105 n.

**268 ff.** *ἑσθήματα*, the royal robes. He carried Agamemnon's sceptre (420). Cp. Eur. *El.* 319 *ὅς δ' ἐκείνον ἔκτανεν, | ἐς ταῦτὰ βαίνων ἄρματ' ἐκφοιτᾷ πατρί, | καὶ σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάτει, | μαιφόνοισι χερσὶ γαυροῦται λαβῶν*.—*ἐκείνῳ*=*τῷ πατρί*, implied in *πατρώϊος*: so *O. C.* 942 *αὐτοῖς* refers to *πόλιν* (*ib.* 939), and *Tr.* 260 *τόνδε* to *πόλιν* *Εὐρύτλαν*.

*παρεστῖους...λοιβᾶς* (52 n.). In v. 1495 the words *ἐνθαπερ* *κατέκτανεν* denote the place *within* the palace where Agamemnon was slain at the banquet (203). The words *ἐνθ' ἐκείνον ὤλεσεν* here similarly denote the banqueting-hall. At the daily meals in the *μέγαρον*, Aegisthus, as master of the house, pours the libations to Hestia and other deities. Eustathius (on *Od.* 22. 335) rightly observes that the Homeric *βωμὸς Ἐρκείου Διὸς* in the open ἀλλή (*Il.* 11. 774) is distinct from the *ἐστία* proper in the megaron. His remark is illustrated by the phrase *ξενίῃ τε τράπεζα | ἱστίῃ τ' Ὀδυσῆος* (*Od.* 14. 158, etc.). See below, 419 n.

Acc. to *Homer. Hymn.* 29. 4 ff., feasts began and ended with libations to Hestia: *οὐ γὰρ ἄτερ σοῦ | εἰλαπίναι θνητοῖσιν, ἢ οὐ πρῶτῃ πυμᾷ τ' | ἱστίῃ ἀρχόμενος σπένδει μελιθόα οἶνον*. Soph. fr. 658 *ὦ πρῶτα λοιβῆς ἑστία*. Other divinities, including Zeus *σωτήρ*, were similarly honoured; then the paean was sung, and the *πότης* began (Plat. *Symp.* p. 176 A).

ἴδω δὲ τούτων τὴν τελευταίαν ὕβριν,  
 τὸν αὐτοέντην ἡμῖν ἐν κοίτῃ πατρὸς  
 ξὺν τῇ ταλαίνῃ μητρί, μητέρ' εἰ χρεῶν  
 ταύτην προσαιδᾶν τῷδε συγκοιμωμένην.  
 ἢ δ' ὧδε τλήμων ὥστε τῷ μιάστορι  
 ξύνεστ', Ἐρινὺν οὕτιν' ἐκφοβουμένη.  
 ἀλλ' ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις,  
 εὐροῦσ' ἐκείνην ἡμέραν ἐν ᾗ τότε  
 πατέρα τὸν ἄμὸν ἐκ δόλου κατέκτανεν,  
 ταύτῃ χοροὺς ἴστησι καὶ μηλοσφαγεῖ  
 θεοῖσιν ἔμμην' ἱερὰ τοῖς σωτηρίοις.  
 ἐγὼ δ' ὀρώσ' ἢ δύσμορος κατὰ στέγας  
 κλαίω, τέτῃκα, κάπικωκῶ πατρός

275

280

κάποτητᾶσθαι.

**271** τούτων] τοῦτον Γ, which Morstadt prefers.

**272** αὐτο-

φόντην MSS., and Ald.: γρ. αὐτοέντην schol. in L.—ἡμῖν made in L from ἡμῖν.  
**275** This v., omitted in the text of L, has been added in the margin by the 1st hand.—ἢ δ' r: ἢδ' L, and Ald.

**276** Ἐρινὺν] ἐρινὺν, made from ἐρινὺν, L.

**271** τούτων (neut.), partitive gen.: 'the crowning outrage in all this.' Others make it fem., sc. τῶν ὕβρεων: or masc. (Clytaemnestra and Aegisthus). The last seems weaker.

**272** αὐτοέντην, the form in *O. T.* 107. αὐθέντης, used by Aesch. and Eur., does not occur in Sophocles. The second part of the compound is akin to ἔντα, ἐντύνω: cp. Hesych. συνέντης· συνεργός. Phrynichus explains it by αὐτόχειρ φονεύς (Lobeck, p. 120). Wilamowitz on Eur. *H. F.* 839 strangely holds that the post-classical sense of αὐθέντης, 'master' (whence *effendi*), was the primary one, quoting Eur. *Suppl.* 442 ὅπου γε δῆμος αὐθέντης χθονός: but there Markland's correction, εὐθυντής, seems certain.

Brunck first adopted αὐτοέντην from the schol., in place of αὐτοφόντην, the reading of all the MSS. The latter word occurs only in Eur. *Med.* 1269. Most editors have followed Brunck. Bergk and Campbell retain αὐτοφόντην, as Monk wished to do (*Mus. Crit.* 1. 73). They may be right. But αὐτοέντην is *exquisitius dictum*, and also distinctively Sophoclean.—ἡμῖν, ethic dat., expressing indignant horror.

**273** ταλαίνῃ, like τλήμων (275), refers to infatuated guilt; cp. 121 δυστανοτάτας (n.).

**274** ταύτην...τῷδε: cp. *Ph.* 1437 οὗτος σέ καὶ σὺ τόνδ': and *id.* 841, 1331.

**275 f.** μιάστορι, one who defiles by bloodshed, as *O. T.* 353: but below, 603, one who punishes the blood-guilty.—Ἐρινὺν: cp. 114 n.

**277** ἐγγελῶσα τοῖς ποιουμένοις, with mocking exultation in her course of conduct (cp. 85 τῶν δρωμένων, n.). So ἐγγελῶσα in 807. ἐγγεῶν τινι properly = to laugh at a person or thing; and that is strictly the sense here, since Clytaemnestra's deeds are Electra's misfortunes. Cp. *Ar. Ach.* 1197 κᾶτ' ἐγχανεῖται ταῖς ἐμαῖς τύχαισιν. Sophocles uses also the simple γεῶν in this sense, *Al.* 957 (ἄχαισιν), *id.* 1042 (κακοῖς).

**278** εὐροῦσ', if sound, means simply, 'having ascertained.' We may suppose that at least some interval had elapsed between the murder and the institution of these rites. The usurper could not at first feel secure. Having resolved to institute such a festival, Clytaemnestra was careful to see that the day of the month chosen should be precisely that on which the crime was committed. The word τότε, implying some lapse of time, confirms this view. For εὐρίσκειν as = 'to discover by reflection' cp. *Ty.* 1178 n.—Others take εὐροῦσα as = ἐπειδὴν εὖρη, i.e., 'when she has found that day' by its coming to

and when I see the outrage that crowns all, the murderer in our father's bed at our wretched mother's side, if mother she should be called, who is his wife; but so hardened is she that she lives with that accursed one, fearing no Erinyes; nay, as if exulting in her deeds, having found the day on which she treacherously slew my father of old, she keeps it with dance and song, and month by month sacrifices sheep to the gods who have wrought her deliverance.

But I, hapless one, beholding it, weep and pine in the house, and bewail

**277** ὥσπερ ἐγγελῶσα] F. W. Schmidt conj. ὥσπερ ἐ χλιδῶσα.—ποιουμένοις] Nauck conj. πεπραγμένοις. **278** εὐροῦσ'] Reiske and Meineke conj. τηροῦσ' (as Paley reads): Nauck and Wecklein, φρουροῦσ': A. Seyffert, ἱεροῦσ'. **279** ἀμύν] L has ἀ in an erasure, doubtless from ε. **281** ἱερὰ L, with most MSS., and Ald.: ἱρὰ r, Dindorf. **282** ὀρώσ' ἡ L and most MSS.: ὀρώσα E and the 1st hand in A,

her in the course of each successive month (Bellermann). So, too, Wecklein, who suggests that εὐροῦσα expresses joy at the happy εὔρημα.

The conjecture φρουροῦσ' (cr. n.) is, from a palaeographical point of view, slightly preferable to the rival conjecture τηροῦσ', and is supported by Eur. *Alc.* 27 φρουρῶν τὸδ' ἡμαρ. But no change seems necessary.

**280 f.** χοροὺς ὤττησι, the regular phrase (Her. 3. 48, Dem. or. 21 § 51, etc.): whence Στησίχορος.—μηλοσφαγεῖ... ἱερὰ: cp. 190 οἰκονομῶ θαλάμους (n.).

ἔμμη· ἱερὰ. Every month, on the date of Agamemnon's death, choruses sang paeans, victims were sacrificed to the saving gods, and a banquet (284) followed. Monthly celebrations were frequent in Greece. Thus offerings were made on the Athenian acropolis at each νομμηρία (Her. 8. 41: [Dem.] or. 25 § 99). There were also ἐπιμήνια to Heracles at the Cynosarges (Athen. p. 234 E). At Sparta Apollo was propitiated on the first and the seventh of each month (Her. 6. 57). Cp. Plat. *Legg.* 828 c θύοντας τούτων (τῶν θεῶν) ἐκάστοις ἔμμηνα ἱερὰ χοροῦς τε καὶ ἀγῶνας μουσικούς. Lucian *Parasit.* 15 αἱ πόλεις... τὰς μὲν δι' ἔτους τὰς δὲ ἐμμήνου εορτὰς ἐπιτελοῦσι.

τοῖς σωτηρίοις: especially to Zeus Σωτήρ, and to Apollo προστατήριος (637). Artemis, too, was often worshipped as σώτειρα or σωσίπολις: but indeed all the greater Olympian deities shared this attribute. Cp. Xen. *An.* 3. 2. 9 τῷ θεῷ τούτῳ (Zeus Sôter) θύσειν σωτήρια..συνε-

πεύεσθαι δὲ καὶ τοῖς ἄλλοις θεοῖς θύσειν κατὰ δύναμιν.

Argive tradition placed Agamemnon's death on the 13th of Gamelion (about the end of January). So said 'the Argive historians' (οἱ Ἀργολικοὶ συγγραφεῖς),—according to an Argive writer named Deinias, who lived about 225 B.C. (Schol. here: Müller, *Frag. Hist.* vol. III. p. 25.) Possibly, then, the idea of Clytemnestra's hideous festival may have been suggested to the poet by some actual commemoration of the event in Argolis. There was a cult of Agamemnon in various places,—notably in Laconia. (Cp. Roscher's *Lexicon*, p. 96.)

**282 ἡ δῦσμορος.** The article is omitted by Nauck (cr. n.). It is not necessary, but it adds emphasis. δῦσμορος, referring to the speaker, takes the article in *Ph.* 951, 1352, *Ant.* 919. Cp. ἡ τάλαν' below, 304, 1138. For the place of the art., as 1st syll. of 3rd foot, cp. *O.C.* 257, 280, *Ant.* 95.—κατὰ στέγας goes with κλαίω rather than with ὀρώσα. Seeing the festivities in front of the palace, she retires to weep in secret (285).

**283 f. τέττηκα** has the force of an intensive present, like γέγηθα, δέδοκα, κέκηθα (Tyrtaeus fr. 12. 38), μέμμηνα, etc. (Cp. Curtius, *Gk. Verb.* ch. XVI., p. 378 Eng. transl.) So *Il.* 3. 176 τὸ καὶ κλαίονσα τέττηκα.—Cp. *Ant.* 977 κατὰ δὲ τακόμενοι... | κλαῖον.

πατρός κ.τ.λ. The normal order would be, τὴν πατρός ἐπωνομασμένην δυστάλιναν δαῖτα. (As the words stand, the



τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην  
 αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα 285  
 τοσόνδ' ὅσον μοι θυμὸς ἡδονὴν φέρει.  
 αὐτὴ γὰρ ἡ λόγοισι γενναία γυνή  
 φωνοῦσα τοιάδ' ἐξονειδίζει κακά·  
 ὦ δύσθεον μίσημα, σοὶ μόνη πατήρ  
 τέθνηκεν; ἄλλος δ' οὔτις ἐν πένθει βροτῶν; 290  
 κακῶς ὅλοιο, μηδέ σ' ἐκ γόων ποτὲ  
 τῶν νῦν ἀπαλλάξαιαν οἱ κάτω θεοί.  
 τάδ' ἐξυβρίζει· πλὴν ὅταν κλύῃ τινὸς  
 ἥξοντ' Ὀρέστην· τηνικαῦτα δ' ἐμμανὴς  
 βοᾷ παραστᾶσ', οὐ σύ μοι τῶνδ' αἰτία; 295  
 οὐ σὸν τόδ' ἐστὶ τοῦργον, ἦτις ἐκ χερῶν  
 κλέψας' Ὀρέστην τῶν ἐμῶν ὑπεξέθου;  
 ἀλλ' ἴσθι τοι τείσουσά γ' ἀξίαν δίκην.  
 τοιαῦθ' ὕλακτεῖ, σὺν δ' ἐποτρύνει πέλας  
 ὁ κλεινὸς αὐτῇ ταῦτ' ἀνυμφίος παρών, 300  
 ὁ πάντ' ἀναλκίς οὗτος, ἡ πᾶσα βλάβη,  
 ὁ σὺν γυναιξὶ τὰς μάχας ποιοῦμενος.

which Nauck prefers.

285 αὐτὴ made in L from αὐτῇ.

286 τοσόνδ']

το σόνδ' L.—φέρει] Nauck conj. χει.

290 After τέθνηκεν L places a colon;

the Aldine, a comma; Brunck and others, a note of interrogation.

293 κλύῃ]

κλ. η L, the υ being partly erased, though the accent remains. The scribe first

partic. would properly be predicative; 'I lament that the feast has been called after him.') Cp. Thuc. 7. 23 αὶ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι, and n. on O. T. 1245. For the gen., Eur. H. F. 1329 (τεμνῆν) ἐπωνομασμένα σέθεν.

The δαῖς is the feast which, in Homeric fashion (*Il.* 1. 467), would follow the sacrifice (281). Acc. to Eustathius p. 1507. 61 (on *Od.* 4. 524 ff.), Ἀγαμεμνόνειος δαῖς (or τράπεζα) was a proverb ἐπὶ τῶν ἐπ' ὀλέθρῳ εὐωχουμένων. The poet may mean that Clytaemnestra called the festival Ἀγαμεμνόνειος δαῖς, in direct allusion to δειπνα ἄρρητα (203); and this would give a special point to ἐγγελωσα (277). Cp. Eur. Or. 1008 τὰ τ' ἐπώνυμα δειπνα Θυέσ-του. But the words do not necessarily imply more than that she called it Ἀγαμεμνόνεια.

285 f. κλαῦσαι, rather than κλάειν, since the thought is that she is not allowed to complete the indulgence of her grief. Cp. 788 οἶμοι τάλαινα· νῦν γὰρ οἰμῶξαι

πάρα. Ph. 360 ἐπεὶ δ' ἄκρυστα κείνον.—ἡδονὴν φέρει: lit., 'as much as my inclination makes it pleasant (to weep).' φέρειν ἡδ. = 'to afford pleasure' (but χρεῖν, 'to feel' it): O. C. 779 δτ' οὐδὲν ἡ χάρις χάριν φέροι: O. T. 1094 ἐπὶ ἥρα φέροντα. For θυμὸς, cp. Her. 8. 116 ἡ ἄλλως σφι θυμὸς ἐγένετο θεήσασθαι τὸν πόλεμον.

287 ἡ λόγοισι γενναία, noble in her professions (though not in her deeds), inasmuch as she claimed to be the instrument of heaven in avenging her daughter: ἡ γὰρ Δίκη νῦν εἶλεν, οὐκ ἐγὼ μόνη (528). The Aeschylean Clytaemnestra speaks in the same lofty strain (*Ag.* 1431 ff.).—Others understand, 'this so-called noble woman,' as if λόγοισι denoted words said of (not by) her.

288 φωνοῦσα expresses the loud tone in which the taunts are uttered: cp. Tr. 267 (Eurytus taunting Heracles), φωνεῖ δέ, δοῦλος κ.τ.λ.

289 f. δύσθεον = ἄθεον, ἀσεβές: properly, 'having untoward gods,' as δυσδαίμων =



the unholy feast named after my sire,—weep to myself alone; since I may not even indulge my grief to the full measure of my yearning. For this woman, in professions so noble, loudly upbraids me with such taunts as these: 'Impious and hateful girl, hast thou alone lost a father, and is there no other mourner in the world? An evil doom be thine, and may the Gods infernal give thee no riddance from thy present laments.'

Thus she insults; save when any one brings her word that Orestes is coming: then, infuriated, she comes up to me, and cries;—'Hast not *thou* brought this upon me? Is not this deed thine, who didst steal Orestes from my hands, and privily convey him forth? Yet be sure that thou shalt have thy due reward.' So she shrieks; and, aiding her, the renowned spouse at her side is vehement in the same strain,—that abject dastard, that utter pest, who fights his battles with the help of women.

wrote κλύει (the ει in a compendium).

τίσουσά γ' MSS.—Wecklein reads τίσουσ' ἔτ' (as Blaydes also conjectured). 299

—301 Suidas s.v. ὑλακτεῖ quotes thus: τοιαυτὸν ὑλακτεῖ σὺν δ' ἐποτρύνει πέλας | ὁ πάντα κλεινὸς οὗτος, ἢ πᾶσα βλάβη. 300 ταῦτὰ Blomfield: ταῦτα MSS., and

'having evil fortune.' The only other examples of δύσθεος are Aesch. *Suppl.* 421, *Ag.* 1590, *Ch.* 46, 191, 525.—μύσημα, like στύγημα, δούλευμα, etc. (*Ant.* 320 n.). *Cr. Ph.* 991 ὦ μῖσος.—σοὶ μόνῃ: *cr.* 153 n.—τέθνηκεν, euphemistic for ἀντηρέθῃ (schol.).—ἐν πένθει, as 847 τὸν ἐν πένθει: *Plat. Rep.* 605 D ἐν πένθει ὄντα.

291 f. ἐκ γόνων, instead of the simple gen.; *cr.* 231, 987.—οἱ κάτω θεοί. Electra has invoked these deities as avengers (110). The prayer is that they may leave her in her present wretchedness. (Not, that, after death, she may lament for ever in the shades.)

293 f. τὰδ', instead of ταῦτ', referring to the words just quoted: *cr. Ph.* 1045 βαρύς τε καὶ βαρεῖαν ὁ ξένος φάτιν | τήνδ' εἶπ'.

ἥζοντ' Ὀρέστην. In vv. 778 ff. Clytaemnestra speaks as if this threat, which kept her in constant alarm, was made by Orestes himself. But his messages to Electra were secret (1155). The meaning is that rumours of his purpose reached her from friends in Phocis, such as Phanocteus (45).

295 παραστᾶσ', coming up to her in a threatening manner: *cr. O. C.* 992 εἰ τίς σε... | κτεῖνοι παραστᾶσ'.

296 f. ἥτις after σὺν, as in *O. C.* 731 ὃν after γῆς ἐμῆς.—ὑπεξέβου, to Strophius at Crisa (180). *Cr.* 1350 ὑπεξεπέμφθην.

Thuc. 1. 89 διεκομίζοντο εὐθὺς ὅθεν ὑπεξέθεντο (from Aegina) παῖδας καὶ γυναῖκας: *ib.* 137 ἦλθε... καὶ ἐξ Ἀργεῖος ἃ ὑπεξέκειτο.

298 ἀλλ' ἴσθι τοι τίσουσά γ'. Though τίσουσ' ἔτ' (*cr. n.*) is a specious conjecture, the text is confirmed by other examples of γε combined with ἀλλά τοι in threats: *Ant.* 1064 ἀλλ' εὖ γέ τοι κάτισθι: *Tr.* 1107 ἀλλ' εὖ γέ τοι τὸδ' ἴστε. For the spelling of τίσουσα, *cr. O. T.* 810 n.

299 f. ὑλακτεῖ, the word used of a dog's bark, here describes a yell of rage, as in Eur. *Alc.* 760 ἄμουσ' ὑλακτῶν is said of the drunken Heracles.—σὺν is here an adv. (and not, as in 746, a case of tmesis): *cr. Ai.* 1288 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών.—πέλας is combined with παρών as in *Ai.* 83: so with παρέστατε, *ib.* 1183: and παραστατήσιν, *O. T.* 400.—παρών implies support and aid; *cr. Ph.* 373, 1405.

301 The adv. πάντα often thus strengthens an adj., as *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' αἰδώς.—ἀναλκίς: *Od.* 3. 310 ἀνάλκιδος Αἰγίσθοιο: Aesch. *Ag.* 1224 λέοντ' ἀναλκιν.—ἢ πᾶσα βλάβη, equiv. in sense to ὁ πᾶς βλάβη ὢν: see on *Ph.* 622, where this phrase is applied to Odysseus: and *cr. ib.* 927 ὦ πῶρ σὺ καὶ πᾶν δέμα.

302 σὺν γυναιξί, i.e. with Clytaemnestra for his ally.—τὰς μάχας, such

- ἐγὼ δ' Ὀρέστην τῶνδε προσμένους' αἰὶ  
 παυστῆρ' ἐφήξιν ἢ τάλαι' ἀπόλλυμαι.  
 μέλλων γὰρ αἰὶ δρᾶν τι τὰς οὔσας τέ μου 305  
 καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.  
 ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι,  
 οὔτ' εὐσεβεῖν πάρεστιν, ἀλλ' ἐν τοι κακοῖς  
 πολλή' στ' ἀνάγκη κάπιτηδεύειν κακά.  
 ΧΟ. φέρ' εἶπέ, πότερον ὄντος Αἰγίσθου πέλας 310  
 λέγεις τάδ' ἡμῖν, ἢ βεβῶτος ἐκ δόμων;  
 ΗΛ. ἦ κάρτα· μὴ δόκει μ' ἄν, εἴπερ ἦν πέλας,  
 θυραῖον οἰχνεῖν· νῦν δ' ἀγροῖσι τυγχάνει.  
 ΧΟ. ἦ καὶ ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους  
 τοὺς σοὺς ἰκοίμην, εἴπερ ᾧδε ταῦτ' ἔχει; 315  
 ΗΛ. ὥς νῦν ἀπόντος ἱστόρει· τί σοι φίλον;

Ald. 303 Another reading was ἐγὼ δ' Ὀρέστην προσμένους' αἰὶ ποτε (schol. in L). Accepting this, Wunder (*De Schol. Auctor.* p. 36) would alter ἐφήξιν in 304 to τοῦτων: Nauck, Ὀρέστην το τῶνδε. 304 ἐφήξιν] Blaydes conj. ἐθ' ἦξιν. 305 αἰὶ] ι has been inserted after α by a later hand in L.—μον L, with most MSS., and Ald. But one at least of the later MSS. (the Florentine Δ, cod. Abbat. 41) has μοι, as Porson conjectured; so too, Thomas Mag. p. 88 R, s. v. διέφθορεν. 306 διέφθορεν] διέφθορας Eustathius p. 191. 29. 308 εὐσεβεῖν] Morstadt conj. εὐστομεῖν, which Nauck and Wecklein receive.—ἐν τοι Hermann: ἐν τοῖς MSS. 309 πολλή' στ'] πολλήστ' (not πολλήστ') L. Both breathing and accent are from a later hand: the first hand prob. meant πολλήστ'.—πολλή τ' A.

fights as he wages: for the art., cp. *Ant.* 190 τοὺς φίλους ποιούμεθα.

304 ἐφήξιν: cp. *At.* 34 (Ajax to Athena) καιρὸν δ' ἐφήκεις (come to my aid).

305 f. μέλλων...δρᾶν τι, intending to do something great,—as his frequent messages promised (1155). For this sense of δρᾶν τι, cp. *Tr.* 160 ἀλλ' ὥς τι δράσων εἴρπε, and *O. C.* 732 (n.): for μέλλων with pres. inf., *O. T.* 967 n.—τὰς οὔσας τε...καὶ τὰς ἀπούσας, simply, 'all possible' hopes: (not, 'present, or more distant') cp. *Ant.* 1108 ἢ τ' ὁπάσων, | αἶ τ' ὄντες αἶ τ' ἀπόντες (n.).—μον is unobjectionable, though I should prefer μοι (cr. n.). In *O. C.* 355 μοι is a probable correction of μου.—διέφθορεν. The perf. διέφθορα has always this act. sense where it occurs in Attic writers (Eur., and the Comic poets). In *Il.* 15. 128 (φρένας ἡλέ, διέφθορας) it has a pass. sense; so, too, with Hippocrates (8. 246), and with later writers, as Plutarch and Lucian.

307 f. σωφρονεῖν, to observe such moderation as the Chorus recommend; εὐσεβεῖν, to abstain from the unfilial behaviour which Clytaemnestra resents (596), and which Electra herself deplores as a cruel necessity (616—621). The passage is grievously marred by changing εὐσεβεῖν, as some do, to εὐστομεῖν (cr. n.). In Aesch. *Ch.* 140 Electra says, αὐτῇ τέ μοι δὸς σωφρονεστέραν πολλὴ | μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.

ἐν τοι κακοῖς: similarly τοι can separate the art. from its noun (*O. C.* 880, etc.). The vulg. ἐν τοῖς κακοῖς is not unmetrical (since not only τοῖς, but also ἐν, coheres with κακοῖς), but is weak. In *At.* 776, too, τοι was corrupted to τοῖς.—πολλή' στ' ἀνάγκη, as *O. C.* 293, *Tr.* 295.—κάπιτηδεύειν κακά: i.e., as her circumstances are evil, so, on her own part (καί, 1026), she is driven to an evil behaviour,—i.e., to defying her mother: as she says in 621 αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκειται.

I place only a comma, not a colon.

But I, looking ever for Orestes to come and end these woes, languish in my misery. Always intending to strike a blow, he has worn out every hope that I could conceive. In such a case, then, friends, there is no room for moderation or for reverence; in sooth, the stress of ills leaves no choice but to follow evil ways.

CH. Say, is Aegisthus near while thou speakest thus, or absent from home?

EL. Absent, certainly; do not think that I should have come to the doors, if he had been near; but just now he is a-field.

CH. Might I converse with thee more freely, if this is so?

EL. He is not here, so put thy question; what wouldst thou?

and most MSS.: πολλή γ' E (as corrected), and Ald.: so, too, Brunck and Hermann. —ἀνάγκη] L has an erasure after η: perhaps of ν, with σ written above it. **312** ἡ κάρτα] ἡ made from ἡ in L.—Meineke would read either ἡ κάρτα μὴ etc. (without a stop), or καὶ κάρτα μὴ etc. **314** ἡ κᾶν] In L the 1st hand wrote ἡ δ' ἄν: a later has corrected this to ἡ κᾶν. (The accent on α is written double: perh. the writer intended κ' ἄν.) A has ἡ κᾶν. Most other MSS. have ἡ δ' ἄν (the Aldine reading), or ἡ δᾶν. Hermann (*Opusc.* 4. p. 382) and Ahrens (*De Crasi* p. 9) favour ἡ δᾶν, as Wecklein reads. Monk (*Mus. Crit.* 1. p. 73) and Doederlein prefer ἡ τᾶν, which Nauck adopts. **316** νῦν] νυν Monk and Blaydes.—ἰστόρει τί σοι φίλον MSS. (In L there is a half-erased accent on σοι, and φίλον has been made from φίλων.) Matthiae conj. τό σοι φίλον: Tournier, τά σοι φίλον. Madvig, ἰστορεῖν τί

after παρέσθιν, as the context requires; for the opposition expressed by ἀλλά is merely to the negative form of the preceding clause, not to its sense.

**310 f.** ὄντος...βεβῶτος. The leading idea of the sentence is here expressed by the gen. absol., as so often by the participle in other cases (*O. C.* 1038 n.).—It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment; Clytaemnestra reminds them of it at v. 517.

**312 f.** ἡ κάρτα recurs below, 1278; *Tr.* 379; *Al.* 1359: but only here as an independent affirmative, which is elsewhere καὶ κάρτα (*O. C.* 65, 301).—θυραῖον, fem., as is θυραῖος in *Tr.* 533 (n.).—οἰχνεῖν: 165 n.—ἀγροῖσι, like 174 οὐρανῷ n.—τυγχάνει, without ὦν, 46 n.

**314 f.** ἡ κᾶν...ἰκοίμην...; The force of ἡ καί, which inquires with a certain eagerness (663, *O. T.* 368, 757), seems exactly in place here. The leader of the Chorus, not without trepidation, approaches the subject which is uppermost in their thoughts. With ἡ τᾶν, or ἡ δᾶν (a crasis

for which ἐπειδὴν is quoted), there would be no interrogation. But neither seems nearly so fitting as ἡ κᾶν.—ἐς λόγους τοὺς σοὺς ἰκοίμην instead of ἐς λόγους ἰκοίμην σοι: cp. *Her.* 2. 28 τῶν ἐμοὶ ἀπικομένων ἐς λόγους.

**316** ὡς νῦν is better here than ὡς νυν.

ἰστόρει τί σοι φίλον; This punctuation is necessary unless the text is to be altered. It has been called 'harsh.' But it is not more abrupt than εἰδέναι θέλω in 318, and it suits the slight surprise with which Electra hears the question. The conjecture τό (or τά) σοι φίλον throws an awkward stress on the enclitic σοι: and σοὶ would be inappropriate.

With the other punctuation, ἰστόρει τί σοι φίλον, the words could mean only, 'ask what it is that you wish'; not, 'ask whatever you wish.' Classical Greek writers use τίς instead of ὅστις only where there is an indirect question (as λέγε τί χρήσεις). In the Appendix I have examined the alleged exceptions to this rule. It will be found that, when they are real, they are post-classical.

- ΧΟ. καὶ δὴ σ' ἐρωτῶ, τοῦ κασιγνήτου τί φῆς,  
ἥξοντος, ἢ μέλλοντος; εἰδέναι θέλω.  
ΗΛ. φησὶν γε· φάσκων δ' οὐδὲν ὦν λέγει ποεῖ.  
ΧΟ. φιλεῖ γὰρ ὀκνεῖν πράγμ' ἀνὴρ πράσσων μέγα. 320  
ΗΛ. καὶ μὴν ἔγωγ' ἔσωσ' ἐκείνον οὐκ ὀκνῶ.  
ΧΟ. θάρσει· πέφυκεν ἐσθλός, ὥστ' ἄρκεῖν φίλοις.  
ΗΛ. πέποιθ', ἐπεὶ τὰν οὐ μακρὰν ἔζων ἐγώ.  
ΧΟ. μὴ νῦν ἔτ' εἵπης μηδέν· ὡς δόμων ὀρώ  
τὴν σὴν ὁμαιμον, ἐκ πατρὸς ταυτοῦ φύσιν, 325  
Χρυσόθεμιν, ἔκ τε μητρός, ἐντάφια χεροῖν  
φέρουσαν, οἶα τοῖς κάτω νομίζεται.

## ΧΡΥΣΟΘΕΜΙΣ.

- τὴν' αὖ σὺν τήνδε πρὸς θυρῶνος ἐξόδοις  
ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν,  
κοῦδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330  
θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;  
καίτοι τοσοῦτόν γ' οἶδα κάμαντήν, ὅτι  
ἀλγῶ πὶ τοῖς παροῦσιν· ὥστ' ἂν, εἰ σθένος  
λάβοιμι, δηλώσαιμ' ἂν οἷ' ἀντοῖς φρονῶ.

σοι φίλον;—Otto Jahn thought that a verse had dropped out after 316. 317 f.  
L points thus: τοῦ κασιγνήτου τί φῆς· | ἥξοντος, ἢ μέλλοντος εἰδέναι θέλω. G. Wolff  
places a comma after μέλλοντος, so that τί may depend on εἰδέναι. 319 φάσκων  
δ'] made in L from φάσκων τ'.—ποεῖ L, with an erasure of ι after ο. 321 ἔγωγ'  
ἔσωσ' L, with most MSS.: ἔσωσ' ἔγωγ' r. 323 ἐπεὶ τῶν] ἐπεὶ τ' ἂν (made from

317 f. καὶ δὴ, i.e., without further preface: cp. 892: *Ant.* 245 καὶ δὴ λέγω σοι: *O. C.* 31 n.—τοῦ κασιγνήτου τί φῆς...; Cp. *Od.* 11. 174 εἰπέ δέ μοι πατρός τε καὶ υἱός: *Ph.* 439 ἀναξίου μὲν φωτὸς ἐξε-  
ρῆσμαι (n.).

ἥξοντος, about to come (soon), ἢ μέλλοντος, or delaying? Do his messages indicate zeal, or do they not? Cp. *O. C.* 1627 τί μέλλομεν | χωρεῖν; The words could also mean, 'about to come soon, or (at least) *purposing* to do so' (cp. *Tr.* 75 ἐπιστρατεύειν..ἢ μέλλειν *ἔτι*): but the antithesis recommends the former view.—The participles explain τί, being equiv. to ὅτι ἥξει, ἢ μέλλει; cp. *Aesch. Ag.* 271 εὖ γὰρ φρονούντος ὅμμα σου κατηγορεῖ.

319 φησὶν γε, sc. ἥξεν: cp. 171 f.—ποεῖ: for the spelling, cp. *Ph.* 120 n.

321 καὶ μὴν ἔγωγ'. It depends on the context in each case whether καὶ μὴν signifies (1) 'and indeed,' as in 556; or

(2) 'and yet,' as here, and in 1045, 1188. For the addition of γε, cp. 1045 n.—οὐκ ὀκνῶ, a dat. of manner (=οὐκ ὀκνοῦσα). The emphasis is upon this phrase.

322 ἄρκεῖν = επαρκεῖν, as in *O. C.* 262.

323 ἐπεὶ, 'for else'; i.e., εἰ μὴ ἐπεποίθη. So in *O. T.* 433 ἐπεὶ implies εἰ ἦδη.—μακρὰν means, 'so long as I actually have lived.' 'If I had not (hitherto) been confident, I should not have continued to live so long.'

324 Here, as in 316, νῦν is better than νῦν. The Chorus wish Electra to cease speaking of Orestes, because they regard Chrysothemis as a partisan of Clytaemnestra and Aegisthus.—δόμων, gen. of the place whence, with φέρουσαν: cp. *Ph.* 613 ἀγοῶτο νήσου: *O. T.* 152 Πυθῶνος..ἔβας.

325 ὁμαιμον is further defined, as in 12: cp. 156. Lys. or. 32 § 4 ἀδελφοί...ὁμο-



CH. I ask thee, then, what sayest thou of thy brother? Will he come soon, or is he delaying? I fain would know.

EL. He promises to come; but he never fulfils the promise.

CH. Yea, a man will pause on the verge of a great work.

EL. And yet I saved *him* without pausing.

CH. Courage; he is too noble to fail his friends.

EL. I believe it; or I should not have lived so long.

CH. Say no more now; for I see thy sister coming from the house, Chrysothemis, daughter of the same sire and mother, with sepulchral gifts in her hands, such as are given to those in the world below.

CHRYSOTHEMIS.

Why, sister, hast thou come forth once more to declaim thus at the public doors? Why wilt thou not learn with any lapse of time to desist from vain indulgence of idle wrath? Yet this I know,—that I myself am grieved at our plight; indeed, could I find the strength, I would show what love I bear them.

ἐπειτ' ὧν] L: in marg., ἐπεὶ τοι ἄν.—ἐξῶν ἐγὼ] Meineke conj. ἐξῶν ἔτι. 324 μὴ νῦν MSS.: μὴ νυν Monk and Blaydes.

325 πατὴρ τοῦ] πατὴρ τ' αὐτοῦ (made from πατὴρ τοῦ) L.—φύσιν] φῦσαν Γ, whence Fröhlich conj. φῦσαν ἐκ ταύτου πατρός. Mekler (in 6th Teubner ed. of Dind.) writes κάσιν. 329 ἐλ-

θοῦσα] Nauck writes ἐστῶσα. Seebeck conj. ἀλγοῦσα: F. W. Schmidt, οὐλοῦσα.

330 For μακρῶ Hartung conj. γε τόδε. 331 γρ. ψυχῇ ματαίαι L. 334 φρονῶ] ι has been erased after ῶ in L.

πάτριον καὶ ὁμομήτριον.—φύσιν, adverbial acc., 'by birth': cp. 1125:—Τρ. 380 πατὴρ μὲν οὖσα γένεσιν Εὐρύτου.

326 Χρυσόθεμις: the name occurs nowhere else in the play, except in v. 158. Eur. uses it once, *Or.* 23 Χρυσόθεμις Ἰφιγένειά τ' Ἠλέκτρα τ' ἐγὼ. For the place of the name in the sentence, cp. 695.—ἐντάφια, ἐναγίσματα, offerings for the grave of Agamemnon: viz., (1) libations, χοαί, and (2) some other articles, such as flowers, and perhaps cakes, described at v. 434 by the word κτερίσματα, as distinct from λουτρά. Cp. v. 405 ἔμπυρα (n.). It is evident that, even if she is attended by a πρόσπολος, Chrysothemis carries some, at least, of the gifts in her own hands: cp. 431 ὧν ἔχεις χερσὶν.—For the tribach in the 5th foot, cp. *O. T.* 719 n.

327 οἶα is nom. to νομίζεται, not acc., as though φέρειν were understood: cp. 691. To pay funeral rites was τὰ νομιζόμενα ποιεῖν (Aeschin. or. 1 § 14) or φέρειν (Dem. or. 18 § 243). Isae. or. 2 § 46 ἐναγίστη αὐτῶ καθ' ἑκάστον ἐνιαυτόν.

328 πρὸς θυρῶνος ἐξόδοις, close to the thoroughfare of the θυρών or vestibule (*O. T.* 1242): cp. Aesch. *Th.* 33 πυλῶν ἐπ' ἐξόδοις. These words go with φωνεῖς, while ἐλθοῦσα emphasises her boldness in seeking such publicity. As αὖ implies, she has often done so before; cp. 517 ὅς σ' ἐπεῖχ' ἀεὶ | μὴ τοι θυραῖαν γ' οὖσαν αἰσχύνειν φίλους.

330 For the absence of caesura, cp. *Ph.* 101 n.

331 θυμῷ..χαρίζεσθαι: cp. Antiphon *Tetr.* Γ. γ. § 2 (μέθη) ἐπαίρει τῷ θυμῷ χαρίζεσθαι: Eur. fr. 31 ὀργῇ γὰρ δαστις εὐθέως χαρίζεται | κακῶς τελευτᾷ. So *O. C.* 855 ὀργῇ χάριν δούς. The verb χαρίζομαι is nowhere else used by Sophocles.

332 καίτοι τοσοῦτόν γ' οἶδα, as in *O. T.* 1455: cp. *Al.* 441 καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ.—κάμαυτήν, δτι, instead of ὅτι κάγῳ: cp. 520 f.: *Ph.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ; (n.).

333 f. For the repeated ἄν, cp. *O. T.* 339 n.—οἳ αὐτοῖς φρονῶ: cp. *Ar. Ach.* 446 Τηλέφῳ δ' ἀγῶ φρονῶ.



- νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 335  
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μὴ.  
τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποεῖν.  
καίτοι τὸ μὲν δίκαιον οὐχ ἧ' γὰρ λέγω,  
ἀλλ' ἧ' σὺ κρίνεις· εἰ δ' ἐλευθέραν με δεῖ  
ζῆν, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα. 340  
ΗΛ. δεινόν γέ σ' οὔσαν πατρὸς οὗ σὺ παῖς ἔφυς  
κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.  
ἅπαντα γὰρ σοι τὰμὰ νουθετήματα  
κείνης διδακτά, κούδεν ἐκ σαυτῆς λέγεις.  
ἔπειθ' ἐλοῦ γε θάτερ', ἧ' φρονεῖν κακῶς, 345

335 Suidas s. v. ὑφειμένοι quotes these words, πλεῖν δ' ἐν κακοῖς ὑφειμένη δοκεῖ.

336 Hartung writes, πημαίνειν δ' ἐμέ.

and Ald.: Wecklein conj. τοιαῦτα δ' ἂν ἅμα..βουλομένη: Kayser, τοιαῦτα δῆτα: Hoffmann, τοιαῦτα μάλλον: Stürenburg, τοιαῦτ', ἀδελφή, which Nauck receives.

338 ἧ' γὰρ made in L from ἧ' γῶ.

340 ἀκουστέα L, as in Tr. 431 ἦκουσεν.

335 ὑφειμένη, *submisce*: cp. Eur. *Alc.* 524 κατθανεῖν ὑφειμένην, 'resigned to die.' Here the figurative πλεῖν gives a special sense to the partic., viz., 'with lowered sail.' So Ar. *Ran.* 1220 ὑφέσθαι μοι δοκεῖ | τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ. Plut. *Luc.* 3 μεθ' ἡμέραν μὲν ὑφειμένοις πλέων τοῖς ἱστίοις καὶ ταπεινοῖς, νύκτωρ δὲ ἐπαυρομένοις.

For the image, cp. Eur. *Med.* 524 ἄκροισι λαφύους κρασπέδοις (with close-reefed sails) ὑπεκφυγεῖν | τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν: Ar. *Ran.* 997 ἀλλ' ὅπως, ὦ γεννάδα, | μὴ πρὸς ὀργὴν ἀντιλέξεις, | ἀλλὰ συστείλας, ἄκροισι | χρώμενος τοῖς ἱστίοις κ.τ.λ.: and conversely *Ant.* 715 ναὸς ὅστις ἐγκρατὴ πῶδα | τείνας ὑπέκει μῆδέν. Ovid *Epist.* 1. 8. 71 *moderatus op'ia*, | *Et voti, quaeso, contrahere vela tui*. Shakesp. *Henry VI.*, pt. iii, act 3 sc. 3. 5 'Now Margaret | Must strike her sail, and learn awhile to serve | Where kings command.'

336 καίμῃ δοκεῖν κ.τ.λ. Her thought is, *δοκεῖς μὲν δρᾶν τι, πημαίνειν δὲ οὐ*: 'you have merely the semblance of being active against our foes, without really harming them. I will not imitate you.' The first μὴ affects all that follows it. Such a combination of independent negatives is especially frequent in denials of illogical conduct; since Greek idiom loved to bring out a want of consistency by a parataxis with μέν and δέ. Thus Plat. *Alcib.* 1. p. 124 C ἐγὼ γάρ τοι οὐ περὶ μὲν

σοῦ λέγω ὡς χρή παιδευθῆναι, περὶ δ' ἐμοῦ οὐ. Dem. or. 18 § 179 οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δέ ('I did not say these things, but fail to propose them'). Similar is *O. C.* 277 καὶ μὴ θεοὺς τιμῶντες εἰτα τοὺς θεοὺς | †μοῖραῖς† ποιεῖσθε μηδὰ μῶς.

337 τοιαῦτα δ' ἄλλα. She wishes Electra's behaviour to be a faithful copy of her own. Cp. Her. 1. 191 τὰ περ ἧ τῶν Βαβυλωνίων βασίλεια ἐποίησε..., ἐποίησε καὶ ὁ Κῦρος ἕτερα τοιαῦτα. Plat. *Rep.* 372D γηραῖοι τελευτῶντες ἄλλον τοιοῦτον βίον τοῖς ἐκγόνοις παραδύσουσιν.—The MS. ἀλλὰ is impossible. Thus placed, it could not have the 'appealing' force claimed for it by Schneidewin ('Come, thus do thou also'): cp. 411 n. It is strange that any doubts should be felt as to ἄλλα (cr. n.).

338 ff. καίτοι τὸ μὲν δίκαιον κ.τ.λ. Chrysothemis, like Ismene (*Ant.* 65), recognises the duty from which she shrinks. The poet's object is not to contrast a good with a base nature, but the heroic with the commonplace.—κρίνεις, decide, choose. The contrast is between the pronouns rather than between the verbs: thus the sense would be the same, if we had, οὐχ ἧ' ἐγὼ κρίνω, ἀλλ' ἧ' σὺ. (Cp. *O. T.* 54 n.)—εἰ...με δεῖ=εἰ μέλλω: cp. *O. T.* 1110 εἰ χρή τι κάμει κ.τ.λ.: *Tr.* 749 εἰ χρή μαθεῖν σε.—ἐλευθέραν, whereas Electra is a slave (1192).

ζῆν. A monosyllable, followed by a

But now, in these troubled waters, 'tis best, methinks, to shorten sail; I care not to seem active, without the power to hurt. And would that thine own conduct were the same! Nevertheless, right is on the side of thy choice, not of that which I advise; but if I am to live in freedom, our rulers must be obeyed in all things.

EL. Strange indeed, that thou, the daughter of such a sire as thine, shouldst forget him, and think only of thy mother! All thy admonitions to me have been taught by her; no word is thine own. Then take thy choice,—to be imprudent;

**341** δεινόν γέ σ' οἶσαν] Blomfield and Monk conj. δεινόν σέ γ' οἶσαν: Nauck, δεινόν σέ φῶσαν.

**345—351** A. Schöll regards these seven verses as interpolated. Otto Jahn proposed to delete vv. 345, 346. Leutsch (*Philol.* xxxviii. p. 159) thinks that something has been lost before v. 345, and also after v. 346.

**345** ἐπειθ' ἐπεὶ θ', made from ἐπειθ', L.—θάτερ', ἣ θάτερον r, as Musgrave conj.—Blaydes conj. ἐπεὶ ἔξελού γε θάτερον: Nauck, δοῦν ἐλού δὲ θάτερον.

pause, can begin the verse even when, as here, it is non-emphatic: so *O. T.* 1448 τοῦ. But more often it has emphasis, as *O. T.* 546 σοῦ, *ib.* 986 ζῆ.—πάντ', adv. (301).—ἀκουστέα: for the plur., cp. *Ant.* 677 f. ἀμυντέα... ἡσσητέα (n.).

**341** δεινόν γε. For this γε in comment, cp. *Ph.* 1225 δεινόν γε φωνεῖς (n.).

**342** τῆς... τικτούσης, as *O. T.* 1247, the pres. part. expressing the permanent relationship; cp. Eur. *Ion* 1560 ἥδε τίκτει σ' ('is thy mother'), and *O. T.* 437 n.

μέλειν: schol. φροντίζειν. The personal use of μέλειν was admitted by Aesch. (*Ag.* 370 θεοὺς βροτῶν ἀξιοῦσθαι μέλειν), and Eur. (*H. F.* 772 θεοὶ τῶν ἀδίκων | μέλονσι). We are not obliged to assume it here, nor in *Ai.* 688, Τεύκρω τ', ἦν μόλῃ, σημήνατε | μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα: but in both places it gives the simplest construction.

**343 f.** τὰ μὲν νοθετήματα: the possessive pron. = an objective gen., ἐμοῦ: cp. *O. T.* 969 τῶμ' ἐπὶ πόθω: *O. C.* 332 σῆ... προμηθεῖα.—κείνης διδασκτά: cp. *Tr.* 934 ἐκδιδασχθεὶς τῶν κατ' οἶκον: *O. T.* 1437 μηδενὸς προσήγορος.—ἐκ σαυτῆς: cp. 885.

**345—351** The text, which has been suspected (cr. n.), is sound; but the train of thought is somewhat obscured by compression.

'You forget your father, and care only for your mother. All your counsels to me come from her. Then (ἐπειτα),—that being so,—give up the attempt at a compromise. Make a choice (ἐλοῦ γε). You can be imprudent (φρονεῖν κακῶς),—as you say that I am,—and loyal to your dead

father. Or you can be prudent (φρονούσα), and forgetful of him,—as you actually are; you who (ἥτις) say, indeed, that you would show your hatred of the murderers if you could; and yet, when I do resist them, you try to turn me from my purpose. You merely add the shame of cowardice to our woes.'

**345** ἐπειθ', 'then,' 'after that'; i.e., 'such being the case,'—that you side with Clytaemnestra. This use of the word in logical inference is not rare (cp. *Il.* 5. 812, 10. 243). Others render it: (1) 'Further'—which does not fit the context: or (2) 'And yet,' 'nevertheless,'—a sense which ἐπειτα seldom bears except in a question; e.g., Eur. *Alc.* 821 f. ΘΕ. γυνὴ μὲν οὖν δλωλεν Ἀδμήτου, ξένε. ΗΡ. τί φῆς; ἐπειτα δὴ τὰ μ' ἐξενίστε; Nor is that sense so suitable here.

ἐλοῦ γε. The effect of γε is merely to emphasise the verb,—opposing a definite choice to a compromise. Cp. 411 συγγένεσθέ γ': 1035 ἐπίστω γ'. When γε is thus added to the imperative, it is more often in such combinations as δὲ γε μὴν (*O. C.* 587), or παῖσαι γε μέντοι (*Ai.* 483).

φρονεῖν κακῶς, to be imprudent. The chief theme of the timid sister's speech (328—340) has been prudence; as in 994 she insists on τὴν εὐλάβειαν, and Electra says (1027) ζηλώ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

Other explanations are:—(1) 'Choose to be thought either lost to right feeling, or, if you have such feeling, then at least forgetful of your duty.' (2) 'Choose to seem either unintelligent (if you are

ἢ τῶν φίλων φρονούσα μὴ μνήμην ἔχειν·  
 ἣτις λέγεις μὲν ἀρτίως ὥς, εἰ λάβοις  
 σθένος, τὸ τούτων μῖσος ἐκδείξειας ἄν·  
 ἐμοῦ δὲ πατρὶ πάντα τιμωρουμένης  
 οὔτε ξυνέρδεις τήν τε δρώσαν ἐκτρέπεις. 350  
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;  
 ἐπεὶ δίδαξον, ἢ μάθ' ἐξ ἐμοῦ, τί μοι  
 κέρδος γένοιτ' ἄν τῶνδε ληξάσῃ γόων;  
 οὐ ζῶ; κακῶς μὲν, οἶδ', ἐπαρκούντως δ' ἐμοί.  
 λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι 355  
 τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις.  
 σὺ δ' ἡμῖν ἢ μισοῦσα μισεῖς μὲν λόγῳ,  
 ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.  
 ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σά  
 μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾶς, 360  
 τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία  
 τράπεζα κείσθω καὶ περιρρέιτω βίος.  
 ἐμοὶ γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον

346 μὴ μνήμην] Kayser conj. καὶ μνείαν.

347 λέγεις] λέγοις E.

351 δειλίαν]

Michaelis conj. μωρίαν. Leutsch supposes a lacuna after this v. 354 ἐπαρ-  
 κούντως MSS., and Ald.: ἀπαρκούντως Thomas Mag. s. v. ἀπαρκεί (p. 24. 16), which  
 Dindorf and Nauck adopt.—δ' ἐμοί Brunck: δέ μοι MSS. [Thomas Mag., l.c.,  
 Σοφοκλῆς· ἀπαρκούντως ἐμοί.] 355 f. Transposed in L, the right order being

merely the blind instrument of our rulers); or, if you act with clear understanding (φρονούσα),—thinking to benefit me,—at least forgetful of your father.' Both these views assume that the question is merely between two interpretations which might be placed on the present conduct of Chrysothemis. But Electra is putting the dilemma between imprudent loyalty and prudent disloyalty.

346 τῶν φίλων, meaning esp. her father: cp. 241 γονέων: 652 φίλοισι. (In 368, however, φίλους = Electra and Orestes.)

347 f. ἣτις, causal, because v. 346 describes the course which she is actually taking. The words λέγεις μὲν .. ἐκδείξειας ἄν correspond with φρονούσα, as illustrating her prudence; while 349 f. explain the sense in which she forgets her father.—μῖσος: Electra puts bluntly what Chrysothemis veiled by the euphemism οἱ αὐτοῖς φρονῶ (334).

349 πάντα, adv.—τιμωρουμένης: the midd., as in 399, where the active would

be normal. 'To avenge one' is usu. τιμωρεῖν τινι (the accus., denoting the person chastised, being often omitted), as O. T. 136 γῇ τῇδε τιμωροῦντα. 'To punish a person' is usu. τιμωρεῖσθαι τινα (to which a dat. of the person avenged can be added): Ph. 1258 ὅς σε τιμωρήσεται. Conversely in O. T. 107, 140 τιμωρεῖν = τιμωρεῖσθαι.

350 οὔτε...τε: cp. O. C. 1397 n.: Ph. 1321 f., 1363.—τήν τε δρώσαν: more pointed here than ἐμέ τε δρώσαν: 'her who does act.'

351 πρὸς κακοῖσι, 'in addition to the miseries' of the family.—Not:—'Do not these things involve cowardice in addition to being base?' That would require πρὸς τῷ κακῷ, as Plat. Crito p. 46 A μὴ ἅμα τῷ κακῷ καὶ αἰσχροῦ ἢ (= ἅμα τῷ κακῷ εἶναι).—δειλίαν ἔχει, cp. Dem. or. 18 § 279 τὸ δὲ δὴ καὶ τοὺς πρὸς ἐμέ αὐτὸν ἀγῶνας ἐάσαντα νῦν ἐπὶ τόνδ' ἤκειν καὶ πᾶσαν ἔχει κακίαν.

352 ἐπεὶ, i.e., if there be indeed any good in such counsels. Cp. 323. For

or prudent, but forgetful of thy friends: thou, who hast just said that, couldst thou find the strength, thou wouldst show thy hatred of them; yet, when I am doing my utmost to avenge my sire, thou givest no aid, but seekest to turn thy sister from her deed.

Does not this crown our miseries with cowardice? For tell me,—or let me tell thee,—what I should gain by ceasing from these laments? Do I not live?—miserably, I know, yet well enough for me. And I vex *them*, thus rendering honour to the dead, if pleasure can be felt in that world. But thou, who tellest me of thy hatred, hatest in word alone, while in deeds thou art with the slayers of thy sire. I, then, would never yield to them, though I were promised the gifts which now make thee proud; thine be the richly-spread table and the life of luxury. For me, be it food enough that I do not wound mine

indicated by β' and α'.—*τεθνηκότι*] ο from ω in L. **357** ἡμῖν from ἡμῖν L.—For ἡμῖν ἡ, Gomperz conj. ἡ λίαν. **359** οὖν was omitted by the scribe of L, but has been added above the line by a late hand: it is omitted in L<sup>2</sup> (=Lb).—*εἰ μοι τὰ σὰ*] Wecklein conj. *εἰ δις τόσα*: Tournier, *εἰ μοι τόσα*, with *δοιοι* for *ἐφ'* οἷσι in 360. **360** μέλλοι] μέλλει E, Γ. **362** περιρρίπτω L. **363** τοῦμὲ μὴ λυπεῖν] The 1st hand in L wrote τοῦ μὲ (not με) μὴ λυπεῖν: then τοῦ was altered to τόν (*sic*), to avoid blotting in the erasure over υ. The other MSS. have either τοῦμὲ (as A),—sometimes written τοῦμε,—or τοῦ με (as Γ). For con-

this controversial *ἐπεὶ* with the imperat., see *O. T.* 390, *O. C.* 969.—*ἡ μάθ' ἐξ ἐμοῦ*: cp. 565 ἡ γὰρ φράσω. For the parenthesis, Schneid. cp. Eur. *Cycl.* 121 *σπεύρουσι δ', ἡ τῷ ζῶσι, Δήμητρος στάχυν*.

**354** ἐπαρκούντως occurs nowhere else in classical Greek: though, as Dindorf notes, it is cited by the grammarian Joannes Philoponus (7th cent. A.D.) in his *τονικά παραγγέλματα*, p. 39. 17. But the corresponding sense of ἐπαρκεῖν, though rare, is well-attested: Solon fr. 5, 1 *τόσον κράτος, ὅσον ἐπαρκεῖ*. It seems unnecessary, then, to read ἀπαρκούντως.

**355** προσάπτειν, render as a tribute: cp. *Il.* 24. 110 *τόδε κῦδος Ἀχιλλῆι προτιάπτω*. Pind. *N.* 8. 36 *ὡς παισὶ κλέος | μὴ τὸ δῶσθαι προσάψω*. Plat. *Soph.* 231A *μὴ μείζον αὐτοῖς προσάπτωμεν γέρας*.

*εἰ τις ἔστ' ἐκεῖ χάρις*, if any gratification can be felt in the nether world,—*ὅπου τὸ χαίρειν μηδαμῶ νομίζεται* (Aesch. *Eum.* 423). For ἐκεῖ=ἐν Ἄιδου, cp. *Ai.* 855, *Ant.* 76.

**357 f.** ἡμῖν, ethic dat., (thou, whom I am asked to regard as hating,) 272.—*ξύνει*, here=‘art their ally’: whereas in 263 the same phrase, applied to Electra,

means merely that she dwells in the same house.

**359 f.** τὰ σὰ..δῶρ', the privileges (in regard to soft living) which the rulers confer upon her.—*ἐφ' οἷσι*, as in 333, instead of the simple dat.—*χλιδᾶς*, *superbis*. Eur. fr. 986 *πλούτῳ χλιδῶσα θνητὰ δῆ, γύναι, φρόνει*.

**361 f.** ὑπεικάθοιμι: on these forms, see *O. T.* 651 n.—*πλουσία*: in contrast with the *κενὰ τράπεζαι* of 192.—*περιρρίπτω*, be superabundant; a sense of *περιρρεῖν* not elsewhere found in Greek of this age; but cp. Plut. *Per.* 16 (referring to the domestic economy of Pericles), *οὐδενὸς οἶον* (as is usual) *ἐν οἰκίᾳ μεγάλῃ καὶ πράγμασιν ἀφθύνους περιρρέοντος*.

**363 f.** τοῦμὲ μὴ λυπεῖν: ‘For me, let it be food enough that I do not pain myself (by a base compliance with the murderers)’: ἐμὲ for ἐμαντήν, as ἐμοὶ for ἐμαντῶ in *Ant.* 736 *ἄλλῳ γὰρ ἡ μοι χρὴ με τῆσδ' ἄρχειν χθονός*; For the figurative sense of βόσκημα, cp. Aesch. *Ch.* 26 *δί' αἰῶνος δ' λυγμοῖσι βόσκεται κέαρ*. The phrase *λυπεῖν ἐαυτὸν* seems to have been familiar: Eur. *Cycl.* 336 *ὡς τοῦμπιεῖν γε καὶ φαγεῖν τοῦφ' ἡμέραν*, | *Ζεὺς οὗτος ἀν-*



βόσκημα· τῆς σῆς δ' οὐκ ἔρῳ τιμῆς τυχεῖν.  
οὐδ' ἂν σύ, σώφρων γ' οὔσα. νῦν δ' ἐξὸν πατρός 365  
πάντων ἀρίστου παῖδα κεκληῖσθαι, καλοῦ  
τῆς μητρὸς· οὕτω γὰρ φανεί πλείστοις κακῇ,  
θανόντα πατέρα καὶ φίλους προδοῦσα σοὺς.

ΧΟ. μηδὲν πρὸς ὀργὴν πρὸς θεῶν· ὥς τοῖς λόγοις  
ἐνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370  
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὕτη πάλιν.

ΧΡ. ἐγὼ μὲν, ὦ γυναῖκες, ἡθὰς εἰμί πως  
τῶν τῆσδε μύθων· οὐδ' ἂν ἐμνήσθην ποτέ,  
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἰὸν 375  
ἤκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων.

ΗΛ. φέρ' εἰπέ δὴ τὸ δεινόν· εἰ γὰρ τῶνδέ μοι  
μειζόν τι λέξεις, οὐκ ἂν ἀντίποιμι' ἔτι.

ΧΡ. ἀλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.  
μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,  
ἐνταῦθα πέμψειν ἔνθα μὴ ποθ' ἡλίου 380  
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ

jectures, see Appendix.

364 τυχεῖν] λαχεῖν E, Pal., Vindobonensis. In L a later hand has written *λα* over *τυχεῖν*. 365 νῦν δ'] In L δ' has been inserted by S. 367 οὕτω L.—πλείστοις] Nauck writes *πλείστον*. 371 αὕτη r: αὕτῃ L. 372 εἰμί made in L from *εἰ μή*. 373 οὐδ'] Triclinius wrote *κούκ* (T, with δ' superscript, and E as corrected): Brunck, *κούδ'*. 374 αὐτὴν]

θρόποισι τοῖσι σώφροσι, | λυπεῖν δὲ μηδὲν αὐτόν: Eur. (?) fr. 174 (Nauck) *μὴ οὖν ἔθελε λυπεῖν σαυτόν* (where Hermann conjectured *μὴ νυν θέλε | λυπεῖν σεαυτόν*). The tone of the phrase here is explained by the context. In the preceding verses Electra has fully set forth her view: now she is summing it up, in words suited to a hearer of whose sympathy she despairs. 'Enough for me if I do not offend my own sense of right'; i.e., 'I must obey my own instincts,—as you follow yours.'

Remark the resemblance to the passage where Antigone—summing up her position—compares the *moral pain* of neglecting her duty with the penalties which she contemns:—*κείνοισ ἀν ἡλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι* (Ant. 468). There, too, we have a Sophoclean triad of clauses, the third echoing the first,—as *τῆς σῆς δ' οὐκ ἔρῳ τιμῆς τυχεῖν* here reiterates the sense of *σοὶ δὲ πλουσία... βίος* (n. on Ant. 465 ff.).

One of the scholia recognises the traditional reading, and explains it correctly:

—τοῦτο μόνον ἐμὲ βοσκέτω, τὸ μὴ λυπεῖν ἐμὲ αὐτήν, εἰ ('as I should do, if') τοῖς φονεῦσι τοῦ πατρὸς πείθεσθαι ἀναγκασθήσομαι.—The conjectures have been numerous: see Appendix.

365 οὐδ' ἂν σὺ κ.τ.λ., sc. ἐρώης (or ἤρας), as οὔσα=εἰ εἴης (or ἤσθα): for the ellipse of a verb after *ἂν*, cp. Tr. 462, Ph. 115.

366 παῖδα, where the dat. *παιδί* is also admissible: cp. Ant. 838 n.—*κεκληῖσθαι*: cp. fr. 83 *καταρκεῖ τοῦδε κεκληῖσθαι πατρός*. By forgetting her duty to her father, she as it were repudiates him, and will be known only as Clytaemnestra's daughter. Here (as in 341 f.) it is implied that the paternal claim on filial piety is naturally stronger than the maternal (Aesch. Eum. 658 ff.: Eur. Or. 552 f.). In the case of a son, τὸ μητρὸς καλεῖσθαι conveyed a reproach of effeminacy: thus in Soph. fr. 139 (from a satyr-play) a boy is described as now too old μητρὸς καλεῖσθαι παῖδα, τοῦ πατρὸς παρὼν. (See, too, Eur. El. 933 ff.)



own conscience; I covet not such privilege as thine,—nor wouldst thou, wert thou wise. But now, when thou mightest be called daughter of the noblest father among men, be called the child of thy mother; so shall thy baseness be most widely seen, in betrayal of thy dead sire and of thy kindred.

CH. No angry word, I entreat! For both of you there is good in what is urged,—if thou, Electra, wouldst learn to profit by her counsel, and she, again, by thine.

CHR. For my part, friends, I am not wholly unused to her discourse; nor should I have touched upon this theme, had I not heard that she was threatened with a dread doom, which shall restrain her from her long-drawn laments.

EL. Come, declare it then, this terror! If thou canst tell me of aught worse than my present lot, I will resist no more.

CHR. Indeed, I will tell thee all that I know. They purpose, if thou wilt not cease from these laments, to send thee where thou shalt never look upon the sunlight, but pass thy days

Tournier conj. *ἡμᾶς*.

**376** *εἰ γὰρ*] Elms. conj. *εἰ δὲ* (*ad O. C.* p. 115: *Edin. Rev.* XIX. p. 79).

**378** *ἐξερῶ σοι* L (with τ over σ from a later hand), L<sup>2</sup> (=Lb), and Ald.: *ἐξερῶ τοι* A and others.

**379** *λήξεις*] L has *λήξεις* made from *λήξις* (or *λήξις*?). *λήξις* r, and Ald.—*γῶν*] γρ. καὶ λόγων schol. in L. **380** *μή ποθ'*] Nauck writes *μηκέθ'*.

**381** *προσέψει*] *κατόψει* Eustathius p. 1839. 61.—*κατηρεφέει*] Nauck conj. *κατάρυχι* or *κατωρυχεῖ*.

**367** *πλείστοις*: as below, in vv. 975—985, she imagines how she and her sister, if they act nobly, will be praised by all.

**369** *μῆδεν*, sc. *ἐλπης*: *πρὸς ὀργήν*, 'angrily'; like *πρὸς βίαν*, *πρὸς ἡδονήν*, etc. (*Pl.* 90 n.): *Ar. Ran.* 856 *σὺ δὲ μὴ πρὸς ὀργήν, Δισχὺλ'*, ἀλλὰ πρᾶνως | *ἐλεγχ'*.

**370** *ἀμφοῖν* is best taken as dat. fem., 'for both of you,' 'on both your parts': though (notwithstanding its position) it could be also gen. fem. The objection to taking it as dat. masc. with *τοῖς λόγοις* is that the noun or pron. joined to *ἀμφω* or *ἀμφοτέρω* is usu. dual, as *O. C.* 483 *ἐξ ἀμφοῖν χερσίν*, *O. T.* 683 *ἀμφοῖν ἀπ' αὐτοῖν*. Similarly *ἀμφοτέροι* usu. takes a plur.; for *Il.* 21. 115 *χείρε περὰσσας* | *ἀμφοτέρας* is exceptional. A discrepancy in the number of the verb is more frequent, as *Plat. Rep.* 478 A *δυνάμεις δὲ ἀμφοτέρας ἔστων*.

**371** *τῆσδε...αὐτῇ*, referring to the same person, as *Ph.* 841 *τοῦδε...τοῦτον* (n.). Electra is in need of caution, and Chrysothemis of loyalty. For *πάλιν*, cp. 1434.

**372 f.** *ἐγὼ μὲν*: 251 n.—*πως, fere*: *Ai.* 327 *τοιαῦτα γὰρ πως καὶ λέγει κωδύρεται*.—*μύθων*, in a disparaging sense, as *Eur.*

*Andr.* 744 *τοὺς σοὺς δὲ μύθους ῥαδίως ἐγὼ φέρω*.

**373** *οὐδ'*, 'nor.' Brunck wrote *κοῦδ'*, wishing *οὐδέ* to mean 'not even' (cp. *O. C.* 1429 *οὐδ' ἀγγελοῦμεν φλαῦρα*). But this is unnecessary, esp. as *ποτε* follows.

**374 f.** *ἰὼν*: cp. *O. C.* 1771 *ἰόντα φόνον* | *τοῖσιν ὁμαίμοις*.—*σχήσει*: 223.

**376** *τὸ δεινόν*: so Antigone to Ismene, *Ani.* 95 *ἔα με.. | παθεῖν τὸ δεινόν τοῦτο*.—*εἰ γὰρ τῶνδ' ἐμοί*. Elmsley proposed *δὲ* instead of *γὰρ*. But the spondee can stand in the 5th foot, since *εἰ* coheres with the following words (the metrical effect being as that of one word, e.g. *ἐξαιρούμενον*): so *O. C.* 115 *ἐν γὰρ τῷ μαθεῖν*.

**379** *γάρ*, prefatory: 32.—*γῶν*, though v. 375 ends with the same word: cp. 161, 163 (*γᾶ...γᾶν*). This may have prompted the weak v. l. *λόγων*.

**380 f.** *ἐνταῦθα* = *ἐνταυθοῖ*, as in *Tr.* 1193.—*ἐνθα μὴ ποτε...προσέψει*: cp. 436: *O. T.* 1412 *ἐκρίψατ', ἐνθα μή ποτ' εἰσώψεσθ'* *ἔτι*: *Tr.* 800, *Ai.* 659.—*ζῶσα*, implying that it will be a living death; cp. *Ani.* 888 *ζῶσα τυμβεύειν*.

*κατηρεφέει*, lit. 'roofed over'; the *στέγη* meant is a vault or dungeon, not a natural cavern (though the adj. would suit that

στέγη χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά.  
πρὸς ταῦτα φράζου, καί με μή ποθ' ὕστερον  
παθούσα μέμψῃ· νῦν γὰρ ἐν καλῷ φρονεῖν.

ΗΛ. ἦ ταῦτα δὴ με καὶ βεβούλευνται ποεῖν; 385

ΧΡ. μάλισθ'· ὅταν περ οἴκαδ' Αἰγισθος μόλῃ.

ΗΛ. ἀλλ' ἐξίκοιτο τοῦδέ γ' οὔνεκ' ἐν τάχει.

ΧΡ. τίν', ὦ τάλαινα, τόνδ' ἐπηράσω λόγον;

ΗΛ. ἐλθεῖν ἐκείνον, εἴ τι τῶνδε δρᾶν νοεῖ.

ΧΡ. ὅπως πάθῃς τί χρήμα; ποῦ ποτ' εἰ φρενῶν; 390

ΗΛ. ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.

ΧΡ. βίου δὲ τοῦ παρόντος οὐ μνείαν ἔχεις;

ΗΛ. καλὸς γὰρ οὐμὸς βίωτος ὥστε θαυμάσαι.

ΧΡ. ἀλλ' ἦν ἂν, εἰ σύ γ' εὖ φρονεῖν ἠπίστασο.

ΗΛ. μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακῇν. 395

ΧΡ. ἀλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν.

ΗΛ. σὺν ταῦτα θώπευ'· οὐκ ἐμοὺς τρόπους λέγεις.

ΧΡ. καλὸν γε μέντοι μὴ 'ξ ἀβουλίας πεσεῖν.

382 χθονὸς] Nauck writes πόλεως. For στέγη χθονὸς Wilamowitz conj. *θέλω στέγης* (*Hermes* XIV. p. 176).—ἐκτὸς] Schenkel conj. *ἐντὸς*.—κακά] Wecklein conj. *τὰ σά* (*Ars* p. 55). 383 καί με] Blaydes conj. *κοῦ με*. 385 ἦ ταῦτα δὴ με L, with most MSS., and Ald.: *ἦ ταῦτα γάρ με* Triclinius (T, with a few of the later MSS.),

also). So the sepulchral chamber of Antigone is a *κατηρεφὴς τύμβος* (*Ant.* 885, n.: cp. *ib.* 774, and 891).

χθονὸς τῆσδ' ἐκτὸς, because the usurpers might well fear the sympathy which disaffected Mycenaeans (like the women of the Chorus) would feel with Electra. Some critics seek to alter the text (cr. n.), thinking that the prison ought to be either in or near the house, or at least in Argolis. But they have overlooked Electra's own words in 391, referring to this threat—*ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω*.

ὑμνήσεις, *decantabis*: cp. *Ant.* 658 *πρὸς ταῦτ' ἐφθυμνεῖτω Δία | ξύναμιον*. *Az.* 292 *βαλ', αἰεὶ δ' ὑμνοῦμενα*.

383 f. *πρὸς ταῦτα* is often joined to the imperat. in warning or menace; cp. 820; *O. T.* 426; *O. C.* 455; *Ant.* 658; *Az.* 971, 1066, 1115.

Nauck reads *κοῦ*, the conjecture of Blaydes. But *καί* is right. She says, 'reflect (now), and do not blame me after the event.' This is manifestly fitter than, 'reflect, and you will not blame me,' etc.

ἐν καλῷ, *εὐκαιρον* schol.: Xen. *H.* 4. 3.

5 *νομίσαντες οὐκ ἐν καλῷ εἶναι πρὸς τοὺς ὀπλίτας ἱππομαχεῖν*: so, too, Eur. *Heracl.* 971, etc. Cp. *καλόν* (*ἔστι*)=*καίριον* in *Ph.* 1155; and *εἰς καλόν*=*καίριως* in *O. T.* 78.

385 ἦ ταῦτα δὴ κ.τ.λ. The formula ἦ..δὴ expresses lively surprise, just as in *Ph.* 565 *ἦ ταῦτα δὴ Φοῖνίξ τε χοῖ ξυνναυβάται | ..δρῶσιν..*; There is no reason for preferring ἦ...γὰρ (cr. n.), which is slightly less animated. It may be noticed that ἦ γὰρ, as used by Sophocles, usually asks whether an inference from the previous speaker's words is correct ('am I to understand that...'); see e.g. *O. T.* 1000, 1039, 1173; *Ph.* 248, 322, 654. But here the question is virtually no more than an astonished comment.

καὶ βεβούλευνται: *καί* emphasises the verb: cp. *Ant.* 726 *οἱ τηλικοῖδε καὶ διδαξέμεσθα δὴ..*; *O. T.* 772 n. For the perf. pass. with middle force, cp. 947.

387 ἀλλ' ἐξίκοιτο: cp. *O. C.* 44 *ἀλλ' ἔλεω...δεξαίματο*.—*τοῦδέ γ' οὔνεκ'*, 'for that matter,' 'if that is all'; cp. 605, 787; *O. C.* 22 n.

388 τίνα...τόνδ': cp. *Tr.* 184 *τίν'*

in a dungeon beyond the borders of this land, there to chant thy dreary strain. Bethink thee, then, and do not blame me hereafter, when the blow hath fallen; now is the time to be wise.

EL. Have they indeed resolved to treat me thus?

CHR. Assuredly, whenever Aegisthus comes home.

EL. If that be all, then may he arrive with speed!

CHR. Misguided one! what dire prayer is this?

EL. That he may come, if he hath any such intent.

CHR. That thou mayst suffer—what? Where are thy wits?

EL. That I may fly as far as may be from you all.

CHR. But hast thou no care for thy present life?

EL. Aye, my life is marvellously fair.

CHR. It might be, couldst thou only learn prudence.

EL. Do not teach me to betray my friends.

CHR. I do not,—but to bend before the strong.

EL. Thine be such flattery: those are not my ways.

CHR. 'Tis well, however, not to fall by folly.

preferred by Elmsley (*Med.* 678), and adopted by Nauck and Blaydes.—με L, A, etc.: μοι Γ, and Ald.—βεβούλευνται] βεβούλυνται 1st hand in Γ.—ποεῖν L. There is room for ι after ο, but no trace of it: cp. 319. 387 οὐνεκ'] εἵνεκ' L<sup>2</sup> (=Lb). 391 προσώτατ' ἐκφύγω] Lud. Dindorf conj. προσωτάτω φύγω. 395 φίλοις.. κακήν] C. Hartung conj. κακοῖς.. φίλην. 396 εἰκαθεῖν Elms.: ἐκάθειν MSS.

εἶπας, ὦ γεραίε, τόνδε μοι λόγον; O. C. 68 n.—τάλαινα, 'misguided,' as Ismene says to Antigone, οἶμοι ταλαινής (*Ani.* 82).

389 εἰ τι τῶνδε, with a shade of irony, 'anything of this kind': O. C. 1034 νοεῖς τι τούτων; O. T. 1140 λέγω τι τούτων κ.τ.λ.

390 ποῦ ποτ' εἰ φρενῶν; Cp. *Ani.* 42 ποῦ γνώμης ποτ' εἰ; (n.).

391 ὅπως without ἄν. as in 688.—ὑμῶν, bitterly identifying her sister with her foes, whom she has hitherto called 'them' (348, 355, 361).—προσώτατ'. Several recent editions read προσωτάτω φύγω with L. Dindorf, on the ground that this was the correct form of the superl. adv. It is certainly the only form which elsewhere occurs in classical Attic. But Herodotus, at least, could say προσώτατα ἀπικέσθαι (2. 103); as also τὰ ἀνώτατα (2. 125), ὁ...κατώτατα ἐστεῶτες (7. 23), where an Attic writer would have used ἀνωτάτω, κατωτάτω. Pindar has περαιτέρων ἄλλων (O. 8. 63), instead of περαιτέρω. Thucydides uses ἐγγύτατα (1. 13 etc.) even more frequently than ἐγγυτάτω (3. 38 etc.). It seems rash, then, to assert that Sophocles could not pos-

sibly have used προσώτατα, especially when it is so decidedly commended by euphony.

392 βίου...τοῦ παρόντος, as compared with the life in the vault (381). Electra herself had said that it sufficed for her (354).

393 καλὸς γὰρ κ.τ.λ. For this use of γὰρ in a sarcastic retort, cp. Ar. *Ach.* 71, where the πρέσβυς has described himself and his colleagues as ἀπολλύμενοι, and Dicaeopolis rejoins, σφόδρα γὰρ ἐσφύμην ἐγὼ κ.τ.λ.—θανυμάσαι: cp. Thuc. 1. 138 ἄξιος θανυμάσαι.

395 τοῖς φίλοις, i.e. τῷ πατρὶ, as in 346.

396 εἰκαθεῖν: cp. 361 n.

397 ταῦτα, cogn. acc., ταύτην τὴν θωπέαν. For the verb, cp. O. C. 1336.—οὐκ ἐμοῦς κ.τ.λ.: ἐμοῦς is predicative, like τίν' in 388 (n.).

398 γε emphasises καλόν: μέντοι = 'however': O. T. 442 n.—μή 'ξ. The crasis of μή with ἐκ occurs also in *At.* 278, O. T. 1075, *Ph.* 467, *Tr.* 727. 1235.—πρσεῖν, to be ruined; as O. T. 50, 146, 376: O. C. 395.

- ΗΛ. πεσούμεθ', εἰ χρή, πατρί τιμωρούμενοι.  
 ΧΡ. πατήρ δὲ τούτων, οἶδα, συγγνώμην ἔχει. 400  
 ΗΛ. ταῦτ' ἐστὶ τᾶπη πρὸς κακῶν ἐπαινέσαι.  
 ΧΡ. σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;  
 ΗΛ. οὐ δῆτα· μή πω νοῦ τοσονδ' εἶην κενή.  
 ΧΡ. χωρήσομαί τᾶρ' οἵπερ ἐστάλην ὁδοῦ.  
 ΗΛ. ποῖ δ' ἐμπορεύει; τῷ φέρεις τὰδ' ἔμπυρα; 405  
 ΧΡ. μήτηρ με πέμπει πατρί τυμβεύσαι χοάς.  
 ΗΛ. πῶς εἶπας; ἢ τῷ δυσμενεστάτῳ βροτῶν;  
 ΧΡ. ὃν ἔκταν' αὐτή· τοῦτο γὰρ λέξαι θέλεις.  
 ΗΛ. ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἤρρεσεν;  
 ΧΡ. ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί. 410  
 ΗΛ. ὦ θεοὶ πατρώοι, συγγένεσθέ γ' ἀλλὰ νῦν.  
 ΧΡ. ἔχεις τι θάρσος τοῦδε τοῦ τάρβους πέρι;  
 ΗΛ. εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.  
 ΧΡ. ἀλλ' οὐ κάτοιδα πλὴν ἐπὶ σμικρὸν φράσαι.

399 τιμωρούμεναι Γ.

404 χωρήσομαι] L has ο in an erasure (from ω).

405 ποῖ δ'] ποῖ δ' r. L has the μ of ἐμπορεύει in an erasure (from ν?).—ποῖ φέρεις L, with most MSS., and Ald.: τῷ φέρεις r (including T). τῷ may have been due to Triclinius.—τὰδ' ἔμπυρα] Nauck and Blaydes conj. κτερίσματα. 407 ἢ made in L from εἰ. ἢ r. 408 ὃν ἔκταν'] ὃν γ' ἔκταν' Monk. 409 τῷ] Herwerden

399 A woman, speaking of herself in the plur., uses the masc.: *Ant.* 926 παθόντες ἀν' ἐνγγνοῖμεν ἡμαρτηκότες.

400 συγγνώμην. Ismene defends herself by a like excuse,—αἰτούσα τοὺς ὑπὸ χθονὸς | ξύγγνοιαν ἴσχειν (*Ant.* 65).

401 τᾶπη, maxims, sentiments: cp. Aesch. *Th.* 717 οὐκ ἀνδρ' ὀπλίτην τοῦτο χρὴ στέργειν ἔπος.—πρὸς κακῶν, it befits them: for this use of πρὸς, cp. *Ai.* 319, 581, 1071.

403 μή πω, ironical; cp. Eur. *Hec.* 1278 μή πω μανείη Τυνδαρίς τοσονδε παῖς: id. *Med.* 365 ἀλλ' οὐ τι ταῦτη ταῦτα· μή δοκεῖτέ πω.

404 οἵπερ..ὁδοῦ. The gen. is passive, just as in 1035 οἱ..ἀτιμίας. The only peculiarity is that ὁδοῦ is used in an abstract sense,—‘to that point of journeying’;—as we might have οἱ πορείας, or οἱ πλανημάτων.

405 τῷ φέρεις. ποῖ has better authority than τῷ (cr. n.), but the latter is certainly to be preferred here.—ἔμπυρα probably refers to some articles of food, perhaps cakes, which she (or a hand-maid) was carrying to be burned at the

grave (cp. 326 n.). Thus Lucian, speaking of offerings to the dead, says (*Charon* 22), καλοῦσί τε τὰ πολυτελῆ δείπνα, καὶ ἐς τὰ ὀρύγματα οἶνον καὶ μελίκρατον, ὡς γούν εἰκάσαι, ἐκχέουσιν. Chrysothemis, in her reply, naturally speaks of the χοαί, since they formed the most characteristic part of the rite. But it seems impossible that the word ἔμπυρα should directly denote the libations, as was supposed by the schol. (τὰδ' ἔμπυρα· ταύτας τὰς σπονδάς), and by Triclinius. There is nothing to show that the term ἔμπυρα, ‘burnt offerings,’ was ever extended to offerings generally; or that ἔμπυρα could mean, ‘offerings to a πυρά’ (as the grave is called in 901). In the only other place where Sophocles uses the word ἔμπυρα, it has its ordinary sense (*Ant.* 1005).

406 τυμβεύσαι χοάς, to offer them at the tomb; cp. *Ai.* 1063 σῶμα τυμβεύσαι τάφῳ.

407 βροτῶν, though referring to the dead; cp. 462: Aesch. *Ch.* 129 χέουσα τάσδε χέρνιβας βροτοῖς (to Agamemnon). But in *Ant.* 851 βροτοὶ are opposed to νεκροί.



EL. I will fall, if need be, in the cause of my sire.

CHR. But our father, I know, pardons me for this.

EL. It is for cowards to find peace in such maxims.

CHR. So thou wilt not hearken, and take my counsel?

EL. No, verily; long may be it before I am so foolish.

CHR. Then I will go forth upon mine errand.

EL. And whither goest thou? To whom bearest thou these offerings?

CHR. Our mother sends me with funeral libations for our sire.

EL. How sayest thou? For her deadliest foe?

CHR. Slain by her own hand—so thou wouldest say.

EL. What friend hath persuaded her? Whose wish was this?

CHR. The cause, I think, was some dread vision of the night.

EL. Gods of our house! be ye with me—now at last!

CHR. Dost thou find any encouragement in this terror?

EL. If thou wouldst tell me the vision, then I could answer.

CHR. Nay, I can tell but little of the story.

conj. πῶς.—τοῦτ'] Elmsley conj. τὸδ' or τὰδ'.

411 συγγένεσθέ γ' συγγένεσθ' Vindobonensis and Pal., also Suidas (s.v. συγγένεσθε). συγγένεσθέ τε Priscian 17, 172.—Blaydes writes συγγένεσθ' ἔτ'.

413 λέγοις Triclinius: λέγεις L, with most MSS., and Ald.

414 ἐπὶ Fröhlich conj. ἔπος.—σμικρὸν] L has the letters δν in an erasure. The 1st hand wrote either σμικροῦ or σμικρῶι; the former seems more probable. Above δν, the letters ων (from the 1st hand?) are

408 δν ἔκταν' αὐτῇ. Not δν γ': she is finishing Electra's sentence for her. Cp. Ph. 105, 985.

409 τῷ τοῦτ' ἤρεσεν; The spondee in the 5th foot is correct, since τοῦτ' coheres with its verb, giving the effect of a single word. (Cp. 376.)

410 δαίματος, a word often used of a terrifying dream: Aesch. Ch. 523 ἐκ τ' ὀνειράτων | καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη | χοὰς ἔπεμψε τάσδε δύσθεος γυνή. Eur. Hec. 69 τί ποτ' αἶρωμαι ἔννυχος οὐτ' | δαίμασι, φάσμασιν; Lycophron 225 ἀπῶσαι νυκτίφοιτα δαίματα.

δοκεῖν ἐμοί: cp. O. T. 82 ἀλλ' εἰκάσαι μὲν, ἡδύς (n.). At v. 426 she speaks positively; as if the recital of the dream had raised her surmise into certainty.

411 θεοὶ πατρῶν, the gods of the Pelopid house: see on O. C. 756 πρὸς θεῶν πατρῶν: and for the synzesis in θεοί, also ib. 964 n.

συγγένεσθέ γ': cp. O. T. 275 εὖ ξυνείεν εἰσαεῖ θεοί: Aesch. Ch. 460 (the Chorus

invoking Agamemnon) ξὺν δὲ γενοῦ πρὸς ἐχθροῖς. For γε, cp. 345 n.

ἀλλὰ νῦν, 'now at least,'—though not sooner. Cp. O. C. 1276 πειράσασθ' ἀλλ' ὑμεῖς γε (n.). She hails the dream as a sign from the nether world that vengeance is imminent, and invokes the gods of her house to co-operate with the χθόνιοι.

413 εἰπομ' ἂν τότε. When ἂν is the second syllable of the 5th foot, it is usually preceded by an elision; as in Eur. Andr. 935, 1184; Phoen. 1619, 1626; Heracl. 456; Eur. fr. 362 κάπο-σώσαι' ἂν πατρός (Pors. Suppl. Praefat. p. xxxiv).

414 ἐπὶ σμικρὸν, lit. 'to a small extent,' like ἐπὶ πολὺ, ἐπὶ μέγα, ἐπὶ μακρὸν, etc. Cp. Plat. Soph. 254 B κοινωνεῖν. τὰ μὲν ἐπ' ὀλίγον, τὰ δ' ἐπὶ πολλά. G. Wolff's reading, ἐπὶ σμικρῶν, could mean, 'in a few words,' but is less natural here. —φράσαι is almost redundant, as in O. C. 35, 50, 1582.



- ΗΛ. λέγ' ἀλλὰ τοῦτο· πολλά τοι σμικροὶ λόγοι 415  
 ἔσφηλαν ἤδη καὶ κατῶρθωσαν βροτούς.  
 ΧΡ. λόγος τις αὐτὴν ἔστιν εἰσιδεῖν πατρὸς  
 τοῦ σοῦ τε κάμου δευτέραν ὁμιλίαν  
 ἐλθόντος εἰς φῶς· εἶτα τόνδ' ἐφέστιον 420  
 πῆξαι λαβόντα σκῆπτρον, οὐφόρει ποτὲ  
 αὐτός, τανῦν δ' Αἰγισθος· ἔκ τε τοῦδ' ἄνω  
 βλαστεῖν βρύνοντα θαλλόν, ᾧ κατάσκιον  
 πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.  
 τοιαῦτά του παρόντος, ἥνιχ' Ἥλιω 425  
 δείκνυσι τοῦναρ, ἔκλυνον ἐξηγουμένου.  
 πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι  
 πέμπει με κείνη τοῦδε τοῦ φόβου χάριν.

partly erased. σμικρῶι A, E, etc.: σμικρῶν r. σμικρὸν Γ, and Ald. 415—425 A. Schöll regards these vv. as interpolated. 418 δευτέραν] Morstadt conj. νυκ-  
 τέραν. Nauck would reject the v., and take πατρὸς ἐλθόντος κ.τ.λ. as gen. abs.  
 419 Morstadt infers from εἶτα, and from v. 645 (δισσῶν ὀνείρων), that something  
 has been lost after ἐλθόντος εἰς φῶς. 421 ἔκ τε] ἔκ δὲ Γ. 422 ᾧ A, with  
 most MSS.: τῶι L, Γ: whence Bergk conj. κλῶνα in place of θαλλόν. 424 του

415 σμικροὶ λόγοι, here in the sense of 'few,' 'brief,' rather than trivial. Cp. O. T. 120 ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν. O. C. 443 ἔπος σμικροῦ χάριν.

417 ff. πατρὸς..δευτέραν ὁμιλίαν = πατέρα αὖθις ὁμιλοῦντα: cp. Eur. *Heracl.* 581 ὑμεῖς δ', ἀδελφῶν ἢ παροῦσ' ὁμιλία, | εὐδαιμονοῖτε. So Ph. 868 οἰκούρημα... ἐένων (n.).

ἐφέστιον πῆξαι: cp. O. T. 1411 θαλάσσιον ἐκρίψατ' (n.). The floor of the Homeric megaron was not of wood or stone, but merely of earth trodden hard; Odysseus, when he sets up the axes, digs a trench in it (Od. 21. 120). πῆξαι, then, affords no reason against referring ἐφέστιον to the hearth in the megaron (270 n.). But the vision of the tree becomes more intelligible if we imagine the sceptre planted at the altar of Zeus Herkeios in the open αὐλή of the house (Ant. 487). The suppliants at the household altars of Oedipus can say of themselves, ἐξόμεσθ' ἐφέστιοι (O. T. 32).

This sceptre is described in the *Iliad* (2. 101 f.) as the work of Hephaestus, who gave it Zeus; Hermes transmitted it to Pelops, from whom it passed to Atreus and Agamemnon. The Homeric sceptre is often called χρύσειον (Il. 2. 268, etc.), prob. as being ornamented with

gold foil, or studded with gold nails (Il. 1. 246 χρυσεῖοις ἡλοῖσι πεπαρμένον). Among the objects found at Mycenae are some supposed remains of such sceptres (Schliem., *Myc.* 201, etc.).

οὐφόρει ποτὲ κ.τ.λ.: cp. 268 n.  
 421 ff. ἔκ τε may have been preferred by the poet to ἔκ δὲ on account of τανῦν δ'.—βρύνοντα, luxuriant (with foliage): cp. Il. 17. 56 (ἔρνος) βρύνει ἀνθεῖ; O. C. 16 n.—ᾧ...γενέσθαι: for the inf. in a relative clause of oratio obliqua, cp. Her. 6. 117 ἄνδρα οἱ δοκέειν ὀπλίτην ἀντιστῆναι μέγα, τοῦ τὸ γένειον τὴν ἀσπίδα πᾶσαν σκιάζειν. Thuc. 2. 102 λέγεται δὲ καὶ Ἀλκμαίωνι..., ὅτε δὴ ἀλάσθαι αὐτὸν..., τὸν Ἀπόλλω...χρῆσαι κ.τ.λ.

The vision resembles that of Astyages, who dreamed that a vine sprang from his daughter Mandanè, the wife of Cambyses, τὴν δὲ ἀμπελον ἐπισχεῖν τὴν Ἀσίην πᾶσαν. The ὀνειροπόλοι explained this to mean that her son (Cyrus) should reign in his grandfather's stead. (Her. 1. 108.) The spreading branches figure also in the dream of Xerxes (*id.* 7. 19): ἐδόκεε...ἐστεφανῶσθαι ἐλαῖης θαλλῶ, ἀπὸ δὲ τῆς ἐλαῖης τοὺς κλάδους γῆν πᾶσαν ἐπισχεῖν.

In choosing the sceptre of Agamemnon as the stock from which the wondrous growth is put forth, Sophocles may have

EL. Tell what thou canst; a little word hath often marred, or made, men's fortunes.

CHR. 'Tis said that she beheld our sire, restored to the sunlight, at her side once more; then he took the sceptre,—once his own, but now borne by Aegisthus,—and planted it at the hearth; and thence a fruitful bough sprang upward, wherewith the whole land of Mycenae was overshadowed. Such was the tale that I heard told by one who was present when she declared her dream to the Sun-god. More than this I know not,—save that she sent me by reason of that fear.

(made from τοῦ) L, with most mss., and Ald.: τοῦ Γ, and the schol. on O. C. 477, who quotes vv. 424 f. **425** δείκνυσι] δείκνυε schol. on O. C. 477.—ἐξηγουμένον] In L, ης, written over the final ου, has been partly erased. ἐξηγουμένης A, Γ, E. **427** με κείνη L, A, etc., and Ald.: μ' ἐκείνη γ.—τοῦ φόβου] τοῦ τάρβους cod. Ienensis B. 7 (14th cent.), with τοῦ φόβου written above. **428—430** Morstadt, A. Schöll, and Todt reject these verses.—The mss. (except Γ) and Ald. make Electra's speech to begin at v. 428. Turnebus was the first editor (1552—3) who, following

had in mind the words of Achilles (*Il.* i. 234 ff.); ναὶ μὰ τόδε σκῆπτρον· τὸ μὲν οὐποτε φύλλα καὶ ὄζους | φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν, | οὐδ' ἀναθλήσει.

**424 f.** τοῦ παρόντος has better ms. authority than τοῦ παρόντος, and is preferred by most editors; but the choice is nicely balanced. (1) τοῦ gives the simplest construction for παρόντος, and the better rhythm. But it is also somewhat strange, as implying that the presence of one person, and no more, was to be expected on such an occasion. In 927, τοῦ πλοῦστον παρόντος ἦν κ' ὄλλυτο, the reference is definitely to the paedagogus. (2) τοῦ is strongly recommended by Eur. *Med.* 67 ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν. The constr. then is τοιαῦτα ἐξηγουμένον ἐκλυόν του, παρόντος ἦν κ' ἡλίω δείκνυσι τὸ δναρ: and παρόντος is properly predicative, = 'inasmuch as he was present' (and therefore able to tell). On the whole, I now prefer του. Hartung, to show the constr., points thus, τοιαῦτά του, παρόντος ἦν κ' γ.τ.λ.: needlessly, I think.

Ἥλιω δείκνυσι τοῦναρ. Cp. Eur. *I. T.* 42 ἂ καὶνὰ δ' ἤκει νῦν φέρονσα φάσματα, | λέξω πρὸς αὐτὴν, εἰ τι δὴ τὸδ' ἔστ' ἄκος. Schol.: τοῖς γὰρ παλαιοῖς ἔθος ἦν ἀποτροπαιομένων (by way of expiation) τῷ ἡλίῳ διηγείσθαι τὰ δνειράτα. The popular attributes of Ἥλιος suggest more than one reason for such a custom. 1. He is the god of light and purity, ἀγνὸς θεός (Pind. *O.* 7. 60), who dispels the terrors of dark-

ness. 2. As the all-seeing god, πανόπτῃς, he is especially the detector of guilt (*Od.* 8. 270), able to reveal the lurking danger which an evil dream might foreshadow. 3. And, generally, he is a saving power (σωτήρ, Paus. 8. 31. 7): cp. Aesch. *Suppl.* 213 καλοῦμεν αὐγὰς Ἥλιου σωτηρίους.

**426 f.** οὐ κάτοιδα, πλὴν κ.τ.λ.: cp. 410 n.—πέμπει με κείνη. Ellendt agrees with Brunck in writing μ' ἐκείνη, on the ground that the demonstrative pron. gains emphasis by the elision. But there is really nothing to choose. The fact that the best ms. (L) has the rarer form may be allowed to turn the scale. (Cp. *Tr.* 1091.)

**428—430** These three verses, which the mss. give to Electra, and which several recent critics reject (cr. n.), clearly belong to Chrysothemis, and are genuine. Electra's exclamation of joy (411) caused Chrysothemis to ask if her sister had any ground for hope (412). Electra replied that, when she had heard the dream, she would say. This showed her sister that Electra relied merely on the fact that Clytaemnestra had seen some fearful vision. Now, therefore, instead of asking for Electra's interpretation, she merely repeats her counsel (383 f.) before proceeding on her errand. The words πρὸς νυν θεῶν κ.τ.λ. (428 ff.) show the train of her thought. To Chrysothemis, the alarm of Clytaemnestra (427) is more important than the apparition of Agamemnon. The

RETHDRAWN

- πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν  
 ἔμοι πιθέσθαι μηδ' ἀβουλία πεσεῖν.  
 εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν. 430
- ΗΛ. ἀλλ', ὦ φίλη, τούτων μὲν ὧν ἔχεις χεροῖν  
 τύμβῳ προσάψης μηδέν· οὐ γάρ σοι θέμις  
 οὐδ' ὅσιον ἐχθρὰς ἀπὸ γυναικὸς ἰστάναι  
 κτερίσματ' οὐδὲ λουτρὰ προσφέρειν πατρί·  
 ἀλλ' ἢ πνοαῖσιν ἢ βαθυσκαφεὶ κόνει 435  
 κρύψον νιν, ἔνθα μὴ ποτ' εἰς εὐνὴν πατρὸς  
 τούτων πρόσεισι μηδέν· ἀλλ' ὅταν θάνῃ,  
 κειμήλι' αὐτῇ ταῦτα σφῆξέσθω κάτω.  
 ἄρχῃν δ' ἄν, εἰ μὴ τλημονεστάτῃ γυνῇ  
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς 440  
 οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπείστεφε.  
 σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ

Triclinius, gave vv. 428—430 to Chrysothemis.

**430** ἀπώσει] ἀπώσῃ L. **433** The 1st hand in L wrote, οὐδ' ὅσιον ἐχθρὰς γυναικὸς ἰστάναι: a later hand has inserted ἀπὸ above the line. ἀπὸ is wanting in some of the later MSS. (as T); but present in others (as A and E), and in Ald. For ἀπὸ, Wecklein (*Ars* p. 6) conj. πρὸς, as Dindorf, too, suggested, though both keep ἀπὸ: Tournier, τάδε. Nauck writes, οὐδ' ὅσιον ἐχθρὰς ἰστάναι κτερίσματα | γυναικός. **435** πνοαῖσιν] Heath conj. ροαῖσιν (and so Nauck and Blaydes read): Blaydes, πνοαῖς δός: Reiske, πυρᾷ δός:

dream is only a new reason why Electra should be cautious,—not why she should hope.

The current ascription of the verses to Electra was doubtless prompted by verse 413. It was supposed that the recital of Chrysothemis must be immediately followed by the comments of Electra. But, as Hermann observed, the phrase ἀβουλία πεσεῖν would alone suffice to show that the verses belong to Chrysothemis (cp. 398). Nor could the warning, σὺν κακῷ μέτει πάλιν, be fitly uttered by Electra.

**428** τῶν ἐγγενῶν, 'the gods of our race': cp. *Ant.* 199 γῆν πατρῶν καὶ θεοὺς τοὺς ἐγγενεῖς (n.). The phrase of Electra, θεοὶ πατρώοι (411),—recalling the memory of her father,—would be less fitting for Chrysothemis.

**429 f.** ἀβουλία, causal dat.; cp. 398 ἐξ ἀβουλίας. (In *Tr.* 597, αἰσχύνη πεσεῖ, the dat. is one of manner.)—σὺν κακῷ, = κακὸν παθούσα (383 f.). Cp. 61 σὺν κέρδει.—μέτει, sc. με, 'thou wilt come in search of me,' to help thee: schol. αὐτῇ μετελεύσῃ με καὶ ἀξιόσεις μετὰ σοῦ γενέσθαι.

**431** ἀλλ', beginning the appeal: *O. T.* 14, *O. C.* 238 f.—ὦ φίλη. The bitter feeling seen in vv. 391 and 403 has passed away before the new hope, and she speaks with affectionate earnestness.—τούτων μὲν, as opposed to the offerings recommended in 449.

**432 ff.** οὐ...θέμις, it is not sanctioned by usage, οὐδ' ὅσιον, nor is it pious towards the gods: *ius fasque velant*. Cp. *Ant.* 74 n.: Plat. *Phaedo* p. 108 A τῶν ὁσίων τε καὶ νομίμων (meaning rites in honour of the dead): Ar. *Th.* 676 ὅσια καὶ νόμιμα.

ἐχθρὰς ἀπὸ γυναικός: for ἀπό, 'on the part of,' cp. 1469: *O. C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι |...κυρεῖν ἐμοί. The prep., emphasising the quarter from which the offerings come, is suitable here.

κτερίσματ', used at 931 as including libations (894), but here distinguished from them. See on *O. C.* 1410 ἀλλ' ἐν τάφοισι θέσθε κἄν κτερίσματος. The verb κτερίζω occurs in *Ant.* 204 (n.).—λουτρὰ = χοὰς: 84 n.

**435 f.** ἀλλ' ἢ πνοαῖσιν κ.τ.λ., 'cast them to the winds—or bury them deep in

—So by the gods of our house I beseech thee, hearken to me, and be not ruined by folly! For if thou repel me now, thou wilt come back to seek me in thy trouble.

EL. Nay, dear sister, let none of these things in thy hands touch the tomb; for neither custom nor piety allows thee to dedicate gifts or bring libations to our sire from a hateful wife. No—to the winds with them! or bury them deep in the earth, where none of them shall ever come near his place of rest; but, when she dies, let her find these treasures laid up for her below.

And were she not the most hardened of all women, she would never have sought to pour these offerings of enmity on the grave of him whom she slew. Think now if it is likely that the dead

Johnson (Lond. ed. 1722) *πράσιν* (Fröhlich, ἡ ἴν *πράσιν*). 436 *κρύψον*] Todt conj. *ῥέψον*.—*ἐνθα*] Meineke conj. *ἐνθεν*. 437 *ὅταν*] Tournier conj. *ἔστ' ἂν*. 438 *σφίξσθω*] *σφίξσθω* L, with most MSS.: *σφίξσθων* γ. 439—441 A. Schöll rejects these vv. 439 *δ' ἂν*] The v. l. γὰρ, found in some of the later MSS. (as E and Pal.), is written above *δ' ἂν* by the 1st hand in L. 440 *πασῶν ἔβλαστε*] Dobree conj. *ἔβλαστε πασῶν*.—*δυσμενεῖς*] Todt conj. *δυσμενεῖ*: Nauck, *δυσσεβεῖς*. 441 *ἔκτεινε, τῷδ'*] Kolster conj. *ἔκτεινεν, ὧδ'*. 442 *αὐτῇ*] Nauck

the earth.' The first thought is a passionate utterance of scorn and loathing. Cp. Eur. *Bacch.* 350, where Pentheus, in his rage against Teiresias, cries, *καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθεσ*. *Tro.* 418 *'Αργεῖ' ὀνειδῇ καὶ Φρυγῶν ἐπαινέσεις* | *ἀνέμοις φέρεσθαι* | *παράδιδωμ'*. Ap. Rhod. 1. 1334 *ἀλλ' ἀνέμοισι* | *δώμεν ἀμπακλῆν*. Theocr. 22. 167 *ἴσκον* (*dicebam*) *τοιάδε πολλά* | *τὰ δ' εἰς ὑγρὸν ὥχετο κύμα* | *πνοιῇ ἔχουσ' ἀνέμοιο*. (So, too, the Latin poets: Verg. *Aen.* 11. 795; Hor. *C.* 1. 26. 1: Ov. *Trist.* 1. 2. 15; Tibull. 1. 5. 35, etc.) The passage is wretchedly enfeebled by the conjecture *ρόασι* (as if she were to sink them in a river).

*κρύψον* adapts the general notion (*ἀφάνισον*) to *κρύβει*: with *προαῖσιν* we supply *παράδος*, or the like. The zeugma is of a common type: *Od.* 9. 166 *ἐς γαίαν ἐλεύσομεν* .. | *καπνὸν τ' αὐτῶν τε φθογγῆν δῖον τε καὶ αἰγῶν*; 15. 374 *οὐ μείλιχον ἔστιν ἀκούσαι* | *οὐτ' ἔπος οὔτε τι ἔργον*: 20. 312 *οἰνοῖό τε πνομένοιο* | *καὶ σίτου*: Pind. *P.* 4. 104 *οὔτε ἔργον* | *οὐτ' ἔπος* *εὐτράπελον κείνοισιν εἰπῶν*: Aesch. *P.* V. 21 *ἴν' οὔτε φωνῇ οὔτε του μορφῇ βροτῶν* | *ᾗψει*.

*νιν* here and in 624 = *αὐτά*: it stands for the masc. pl. in *O. T.* 868, and for the fem. in *O. C.* 43.—*ἐνθα μὴ ποτ'*, with fut.: cp. 380 n. The conjecture *ἐνθεν* is specious, but needless; the meaning is, 'in a place *where* they will have no access'

to his tomb, i.e., where they will be remote from it.—*ἐνθῇ* is peculiarly fitting here, since the offerings are those of a false wife. Cp. Aesch. *Ch.* 318 *ἐνθα σ' ἔχουσιν εὐνά*. *Anthol. Pal.* append. 260 *κείμεναι ἐς αὐχμηροῦς καὶ ἀλαμπέας Ἄιδος εὐνάς*.

437 f. *ἀλλ' ὅταν θάνῃ*. If the offerings are buried deep in the ground, they will thereby be committed to the care of the νεῖτεροι: cp. *Αἰ.* 658 ff. *κρύψω τόδ' ἔγχος τοῦμόν, ἐχθιστον βελῶν, | γαίης ὀρύξας ἐνθα μὴ τις ὄψεται*, | *ἀλλ' αὐτὸ νύξ' Ἀΐδης τε σφόντων κάτω*. When Clytaemnestra passes to the nether world, let her find these treasures laid up for her there. They will be witnesses to her conscious guilt.

The conjecture *ἔστ' ἂν* for *ὅταν* is unnecessary, since *σφίξσθω* = *σφίζόμενα ἦ*.—*κειμήλι*: cp. *Il.* 23. 618 (of a cup), *τῇ νῦν, καὶ σοὶ τοῦτο, γέρον, κειμήλιον ἔστω*.

439 ἀρχῇ, οἰνίῳ, preceding the negative, as in *Ani.* 92 (n.), *Ph.* 1239.—*τλημονεστάτη*: cp. 275.

440 ἔβλαστε, with initial ε, as in 1095, *Ph.* 1311 *ἐξ ἧς ἔβλαστες* (n.): but above, in 238, this ε is long.

441 ὃν γ'. τῷδ': for ὅδε after a relat., cp. *O. C.* 1332 *οἷς ἂν σὺ προσθῇ, τοῖσδ' ἔφασκ' εἶναι κράτος*: *Ph.* 86 f.: *Tr.* 23, 820.—*ἐπέστεφε*: 53 n.

442 f. The position of *αὐτῇ* shows that the dat. must be influenced by *προσ-*



γέρα τάδ' οὖν τάφοισι \*δέξεσθαι νέκυσ,  
 ὑφ' ἧς θανὼν ἄτιμος ὥστε δυσμενῆς  
 ἔμασχαλίσθη, καπὶ λουτροῖσιν κάρη 445  
 κηλίδας ἐξέμαξεν. ἄρα μὴ δοκεῖς  
 λυτῆρι αὐτῇ ταῦτα τοῦ φόνου φέρειν;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες· σὺ δὲ  
 τεμουῖσα κρατὸς βοστρύχων ἄκρας φόβας  
 κάμου ταλαίνης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως 450  
 ἄχω, δὸς αὐτῷ, τήνδ' †ἀλιπαρῇ τρίχα

suggests ποτ' ἂν (if δέξασθαι be retained).

443 δέξασθαι MSS., and Ald.: δέξεσθαι Heath.—L has νέκυσ in an erasure. The scribe had begun to write δέξασθαι a second time, but stopped at δέξασ, and wrote νέκυσ after it. He then erased both, and wrote νέκυσ in the place of δέξασ. 445 λουτροῖσιν] Nauck conj. λύτρουσιν.—κάρη Brunck, which was doubtless read by the schol. on 446 (ἧ

φιλῶς, though it would be sufficiently explained by δέξασθαι: cp. Eur. *Hec.* 535 δέξαι χροᾶς μοι τάσδε.

δέξεσθαι. Sophocles has joined δοκῶ (1) with the future infinitive in at least nine places:—*O. T.* 355, 368, 399, 401: *Ph.* 14: *Tr.* 1138, 1171: *Ai.* 1086: *El.* 471. (2) With the infin. (*pres.* or *aor.*) and ἂν in *O. T.* 584: *O. C.* 748: *Ai.* 263, 1078: *El.* 312, 614. (3) With the simple *aor. inf.* in *El.* 805, and *Ph.* 276: in both of which places the reference is to past time.

It seems, then, a reasonable inference that here, where the reference is to future time, he would have written δέξεσθαι rather than δέξασθαι, or else would have added ἂν to the *aor. inf.* In three of those passages which have the *fut. inf.*, the *aor. inf.* would have suited the metre equally well (*O. T.* 368 λέξειν: *ib.* 399 παραστατήσῃσιν: *Tr.* 1171 πράξῃσιν). It is a different question whether δοκεῖ δέξασθαι could, or could not, refer to the future: see Appendix.

444 ff. Join θανὼν ἄτιμος, ruthlessly slain: cp. 98: 1181: *Ani.* 1069 ψυχὴν τ' ἄτιμος ἐν τάφῳ κατ' ὥκισας.

ἔμασχαλίσθη. The verb occurs only here and in Aesch. *Ch.* 439 ἔμασχαλίσθη δέ γ', ὡς τὸδ' εἰδῆς. In his *Troilus* Sophocles used the phrase πλήρη μασχαλισμάτων, and probably also τὸν μασχαλισμὸν (fr. 566). The explanation given by the scholiasts and the lexicographers dates at least from Aristophanes of Byzantium (see Appendix). Murderers used to cut off the extremities of their victim, and

suspend these at his arm-pits (μασχάλαι) and from his neck. Hence μασχαλίζω is paraphrased by ἀκρωτηριάζω.

Two different motives are assigned by the Greek commentators; viz.:—(1) the desire to render the dead incapable of wreaking vengeance (ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι): (2) the desire to make an atonement (ἐξιλάσασθαι τὴν δολοφονίαν—ἀφοσιῶσθαι τὸν φόνον). There can be little doubt that the first of these motives was the primitive origin of the custom. If the second was afterwards blended with it, the idea may have been that of offering the severed portions to the gods below,—as a victim was devoted to death by cutting off a lock of hair (Eur. *Alc.* 75). Apollonius Rhodius seems to present the practice in this light (4. 477): Jason, having slain a foe, ἐξάργματα τάμινε θανόντος. Cp. *Etym. Magn.*: ἀπ-ἀργματα λέγεται τὰ ὑπὸ τῶν τραγῳδῶν λεγόμενα μασχαλισματα.

καπὶ λουτροῖσιν κ.τ.λ.: 'and, for ablution, she wiped off the blood-stains (from her sword) on his head.' ἐπὶ here = 'with a view to' (cp. *Ani.* 792 ἐπὶ λῶβα, *O. T.* 1457 ἐπὶ...κακῷ), and ἐπὶ λουτροῖς = ἐπὶ καθάρσει. The action was a symbolical way of saying, 'on thy head, not mine, be the guilt,'—as though the victim had provoked his own fate (thus Clytemnestra claimed to be the avenger of Iphigeneia). So the Greek commentators explain; see schol. on 446, ὥσπερ τὰς ἐπὶ τῷ μύσει κηλίδας ἀποτρεπόμενοι: and Eustathius p. 1857. 7 ὡς εἰς κεφαλὴν δῆθεν ἐκείνους (the victims) τρεπομένον τοῦ



in the tomb should take these honours kindly at her hand, who ruthlessly slew him, like a foeman, and mangled him, and, for ablution, wiped off the blood-stains on his head? Canst thou believe that these things which thou bringest will absolve her of the murder?

It is not possible. No, cast these things aside; give him rather a lock cut from thine own tresses, and on my part, hapless that I am,—scant gifts these, but my best,—this hair, not glossy with unguents,

τῇ ἐαυτῶν κεφαλῇ...τῇ τοῦ φονευομένου), and by Eustathius p. 1857. 7 (παρὰ τῷ Σοφοκλεῖ, ἐνθα φαίνεται ταῖς τῶν πεφονευμένων κεφαλαῖς ἐναπομάττεσθαι τὸ ἐν τοῖς ξίφεσιν αἷμα κ.τ.λ.). κάρα MSS. (except that Campb. cites κάρα from Vat. a, =cod. Vat. 40, 13th cent.), and Ald.; so, too, schol. on 445 (τὸ κάρα αὐτοῦ τὰς κηλίδας...ἐξέμαζεν). **446** ἐξέμαζεν made in L from ἐξαίμαζεν. **447** αὐτῇ

made in L from αὐτῇ. **449** φόβας] κόμας Γ. In L the 1st hand has written κ and μ above φόβας.

**451 f.** Paley (*Journ. Phil.* vol. v. p. 89) thinks these two vv. interpolated.—τῇνδ' ἀλιπαρῇ MSS. The schol., too, read ἀλιπαρῇ: but adds, ἐν δὲ τῷ ὑπομνήματι λιπαρῇ. This ὑπόμνημα, cited also by the schol. on v. 488, was prob. a commentary on Sophocles by Didymus. (Cp. *Introd.*

κακοῦ. Cp. *Od.* 19. 92 ἔρδουσα μέγα ἔργον, δὲ σὴ κεφαλῇ ἀναμάξεις, 'of which thou shalt take the stain on thine own head,' i.e. 'of which the guilt shall rest upon thy head': imitated by Her. 1. 155 τὰ μὲν γὰρ πρότερον ἐγὼ τε ἔπρηξα καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω. Besides the proverbial εἰς κεφαλὴν σοί (Ar. *Pax* 1063 etc.), cp. Dem. or. 18 § 294 οἷς ἂν εἰκότως...τὴν τῶν γεγεννημένων αἰτίαν ἐπὶ τὴν κεφαλὴν ἀναθεῖεν ἅπαντες.—This is better than to take ἐπὶ λουτροῖς as = 'for washing (of the corpse),'—i.e., in lieu of the λουτρά which it was the duty of relatives to give the dead (*Ai.* 1405 λουτρῶν ὁσίων: *O.C.* 1602 n.: *Ant.* 901).

ἐξέμαζεν, sc. ἡ Κλυταιμνήστρα: not ὁ νέκυσ, which would require ἐξεμάξαι. The change of subject is softened by the transition from a relative clause (ὕφ' ἧς κ.τ.λ.) to an independent sentence (cp. 188 ff.); and Greek idiom was tolerant in this matter: see on *Tr.* 362 ff.

ἄρα μὴ (*Ant.* 632), like μῶν ('can it be that...?').

**448** οὐκ ἔστιν, finally rejecting the supposition, like οὐκ ἔστι ταῦτα (*Tr.* 449: *Ai.* 470).

ταῦτα μὲν μέθεσ: σὺ δὲ κ.τ.λ. Here σὺ δὲ marks an antithesis, not of persons, but of clauses, and serves merely to emphasise the second clause. This is a peculiarly Ionic usage. *Il.* 9. 300 εἰ δέ τοι (= σοι) Ἀτρεΐδης μὲν ἀπήχθετο... | σὺ δ' ἄλλους περ Παναχαίους | τειρομένους

ἐλέαιρε: 6. 46 ζῶγρει, Ἀτρεὺς υἱέ, σὺ δ' ἀξία δέξαι ἄποινα [ζῶγρει=μὴ κτείνε]: 4. 491 τοῦ μὲν ἄμαρθ' ὁ δὲ Λεῦκον, Ὀδυσσεὺς ἐσθλὸν ἐταῖρον, | βεβλήκει. Her. 3. 68 εἰ μὴ αὐτῇ Σμέρδιν...γινώσκεις, σὺ δὲ παρὰ Ἀτόσσης πύθεν: 7. 159 εἰ δ' ἄρα μὴ δικαιοῖς ἀρχεσθαι, σὺ δὲ μὴδ' βοήθεε. The Attic poets took the idiom from the Ionians: Aesch. *Ag.* 1060 εἰ δ' ἀξυνήμων οὔσα μὴ δέχει λόγον, | σὺ δ' ἀντὶ φωνῆς φράζε καρβάνω χερσί. It is rarer in Attic prose: Xen. *An.* 4. 2. §§ 5, 6: αὐτοὶ ἐνταῦθ' ἔμενον, ὥς τὸ ἄκρον κατέχοντες: οἱ δ' οὐ κατείχον.

**449 f.** βοστρύχων ἄκρας φόβας, since the offering at the grave was to be merely a lock of hair (πλόκαμος πενθητήριος, Aesch. *Ch.* 8), in token of grief. The hair is not now to be cut short, as for a recent death (Eur. *Helen.* 1053 γυναικεῖος ἂν οἰκτισάμεθα | κουραῖσι καὶ θρήνοισι). The censure of Helen in Eur. *Or.* 128, εἰδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας, | σφύζουσα κάλλος, refers to the time of her mother's death.

κάμου ταλαίνης is a possessive genitive, going with τῇνδ' ἀλιπ. τρίχα. It is so placed in the sentence as to heighten the pathos:—'give him a lock cut from (thine own head),—and (give) on my part...this hair,' etc.

**451** †ἀλιπαρῇ. The schol.'s paraphrase αὐχμηράν, gives the sense which we require. Cp. Eur. *El.* 183 σκέψαι μου πιναρὰν κόμαν | καὶ πέπλων τρύχη

καὶ ζῶμα τοῦμόν οὐ χλιδαῖς ἤσκημένον.  
 αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῇ  
 ἡμῖν ἄρωγόν αὐτὸν εἰς ἐχθροὺς μολεῖν,  
 καὶ παῖδ' Ὀρέστην ἐξ ὑπερτέρας χερὸς 455  
 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδί,  
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέrais  
 χερσὶ στέφωμεν ἢ τανῦν δωρούμεθα.  
 οἶμαι μὲν οὖν, οἶμαί τι κακείνῳ μέλον  
 πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὀνείρατα. 460  
 ὁμως δ', ἀδελφή, σοί θ' ὑπούργησον τάδε  
 ἐμοί τ' ἄρωγά, τῷ τε φιλτάτῳ βροτῶν  
 πάντων, ἐν Αἰδου κειμένῳ κοινῷ πατρί.  
 XO. πρὸς εὐσέβειαν ἡ κόρη λέγει· σὺ δέ,  
 εἰ σωφρονήσεις, ᾧ φίλη, δράσεις τάδε. 465  
 XP. δράσω· τὸ γὰρ δίκαιον οὐκ ἔχει λόγον

to the Facsimile of the Laur. MS. of Sophocles, p. 21: Lond. 1885.)—Heath conj. τήνδε γ' ἀλιπαρή: Fröhlich and Bergk, τήνδε τ' ἀλιπαρή: Blaydes, τήνδ' ἀνηλιφή: Campbell, τήνδε δυσπινῇ. Hartung writes τήνδε γ' ἀλιπαρον. 453 προσπίτνουσα L<sup>2</sup> (=Lb): προσπιτνούσα L (made from προσπίτνουσα by a later hand), with the other MSS., and Ald.—γῆθεν] Nauck conj. νέρθεν. 454 ἐχθροῖς] αὐτοῖς E.—Nauck conj. φάος. 456 αὐτοῦ] Blaydes conj. αὐτοῦ.—ἐπεμβῆναι made in L from ἐπιβῆναι.—ποδί] Wakefield conj. ποτε. 457 ἀφνεωτέrais] Nauck

τάδ' ἐμῶν. But ἀλιπαρής, the negative of λιπαρής, could mean only, 'not earnest,' 'not persevering.' In v. 1378 Electra says (to Apollo), ἡ σε πολλὰ δὴ | ἀφ' ὧν ἔχοιμι λιπαρεῖ προσοστην χερσὶ, i.e., 'with a zealous, a devout, hand.' And we learn from the scholiast here that a variant, probably as old as Didymus (circ. 30 B.C.), for ἀλιπαρῇ was λιπαρῇ: ὃ ἐστίν, ἐξ ἧς αὐτὸν λιπαρήσομεν, ὡς εἰ ἔλεγεν ἰκέτιν τρίχα, 'a suppliant lock.' It is surely manifest, however, that λιπαρὴς θρίξ could not mean, 'a lock of hair offered by a suppliant.' We may safely, then, reject Hermann's corresponding interpretation of ἀλιπαρῇ, *comam non accommodatam supplicationi*. Nor do I now think that ἀλιπαρὴς θρίξ could mean 'not cared for,' 'neglected.'

We come, therefore, to a dilemma. (1) The words τήνδ' ἀλιπαρῇ τρίχα may conceal some corruption: τήνδ' ought possibly to be τήνδε τ' (which is preferable to τήνδε γ' here), followed by ἀλιπαρον (cr. n.), 'not sleek or glossy,' as with unguents. I incline to this view. The genuine word was in any case probably

negative, parallel with οὐ χλιδαῖς ἤσκημένον in 452.

(2) Or else, if the text be sound, ἀλιπαρῇ may mean οὐ λιπαράν. There is no doubt that λιπ, 'fat,' is the root both of λιπαρός, 'shining,' and of λιπαρής, 'sticking'; cp. Plat. *Crat.* 427 B τὸ λιπαρόν καὶ τὸ κολλῶδες (Curt. *Etym.* § 340). Similarly γλισχρος, 'sticky,' came to mean 'importunate.' It is barely possible that, in coining a new negative compound, the poet may have transferred the sense of λιπαρός to λιπαρής: but it seems improbable.

452 ζῶμα here = ζώνην, a sense which recurs only in later Greek; as in *Anth. Pal.* 6. 272 a woman dedicates her ζῶμα to Artemis. (As to the ζῶμα of the Homeric warrior, see *Introd.* to *Homer*, p. 65, n. 3.)—χλιδαῖς (cp. 52, 360), such as embroidery, or metal work. ζῶναι were often elaborate and costly. A golden girdle, found in Ithaca, has as clasp a knot of metal ornamented with garnets, etc. (*Dict. of Ant.*, 2nd ed., vol. I. p. 427).—The ζῶμα is to be laid on the grave, as ribands etc. sometimes were:

and this girdle, decked with no rich ornament. Then fall down and pray that he himself may come in kindness from the world below, to aid us against our foes; and that the young Orestes may live to set his foot upon his foes in victorious might, that henceforth we may crown our father's tomb with wealthier hands than those which grace it now.

I think, indeed, I think that he also had some part in sending her these appalling dreams; still, sister, do this service, to help thyself, and me, and him, that most beloved of all men, who rests in the realm of Hades, thy sire and mine.

CH. The maiden counsels piously; and thou, friend, wilt do her bidding, if thou art wise.

CHR. I will. When a duty is clear, reason forbids that

conj. ἀφθονωτέραις.

459 οἶμαι μὲν οὖν, οἶμαι] Nauck conj. οἶμαι μὲν οὖν εἶναι. But he would prefer, οἶμαι μὲν οὖν καὶ θεοῖσι τάκεῖνον μέλειν [πέμψαι μητρὶ κ.τ.λ. The conj. μέλειν for μέλον is also made by Blaydes.

460 πέμψαι] Wecklein (Zahn. f. philol., suppl. ix. p. 169) conj. ἐλθεῖν: Blaydes, this, or μολεῖν, or ὤφθαι. —δυσπρόσωπῳ] δυσπρόσωπ' Vindobonensis.

466 λόγον] Scaliger conj. λόγον.

cp. schol. Ar. Lys. 603 τὰς ταινίας ἅς τοῖς νεκροῖς ἐπεμπον οἱ φίλοι.

453 f. προσπίτνουσα, at the tomb. — αὐτόν, 'himself' (rather than merely 'him'), as the next verse shows.

455 f. ἐξ ὑπερτέρας χερός: ἐκ expresses the condition: cp. Tz. 875 ἐξ ἀκινήτου ποδός: Ph. 91 n.—ζώντ', instead of dying first, as his foes hope. The thought is, 'may he live to do it.'

457 f. ἀφνεωτέραις. ἀφνεός is used by Pindar, Theognis, and Aesch. (though only in lyrics, Pers. 3 and fr. 96): ἀφνεός is the only Homeric form.—στέφωμεν: cp. 53, 441.—δωρούμεθα: cp. Pind. O. 6. 78 ἐδώρησαν θεῶν κάρυκα λιταῖς θυσiais.

459 οἶμαι μὲν οὖν: 'Now (οὖν) I think (οἶμαι μὲν) that our father is already aiding us of his own accord; but still (ὅμως δέ, 461) pray for his help.' Here the particles μὲν οὖν have each their separate force, as in O. T. 483, O. C. 664, Ant. 65: not their compound force, 'nay rather' (1503).

If μέλον be kept, we must supply ᾗν, and take οἶμαι as parenthetic. This is possible, but harsh. οἶμαι cannot govern μέλον, as though it were οἶδα. (Nor can μέλον τι be the subject to πέμψαι, as Paley takes it: 'I think that some concern affecting him also sent these dreams.') Probably μέλειν was corrupted to μέλον through a misunderstanding of the construction. The sense is, νομίζω ὅτι καὶ ἐκέλευε ἐμελέ τι (adv., 'in some degree')

πέμψαι κ.τ.λ. She means that, though the gods below are the primary authors of the vision, the spirit of the dead was also in some measure active.

461 σοί = σεαυτῇ: cp. 363 (ἐμέ = ἐμμαντήν), n.

462 βροτῶν: cp. 407 n.

464 πρὸς εὐσεβείαν = εὐσεβώς: cp. 369 πρὸς ὀργήν (n.).

466 f. δράσω. Chrysothemis here accepts the lock of hair and the girdle which Electra offers to her. We must suppose that, after leaving the scene, she puts Clytaemnestra's gifts somewhere out of sight.

τὸ γὰρ δίκαιον κ.τ.λ. The sense is, 'When a duty has once become clear, there is no more room for disputing,—one should act forthwith.' Two constructions are possible; I prefer the first.

(1) τὸ δίκαιον is an acc. of general reference, and οὐκ ἔχει λόγον is impersonal. 'With regard to what is (clearly) right, it is unreasonable for two persons to dispute; rather both should hasten on the doing (of it).' With ἀλλ' ἐπισπένδειν we supply the notion δεῖ from the negative οὐκ ἔχει λόγον (as from οὐκ ἔξεστι in O. C. 1402 ff.; cp. O. T. 817 ff.). For the form of the sentence, cp. Xen. H. 7. 3. 7 τοὺς περὶ Ἀρχίαν...οὐ ψήφον ἀνεμεινате, ἀλλὰ ὅποτε πρῶτον ἐδυνάσθητε ἐτιμωρήσασθε. So here the acc. τὸ δίκαιον, which represents the object of δράν, is separated from it by the parenthesis οὐκ

δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.  
 πειρωμένη δὲ τῶνδε τῶν ἔργων ἐμοὶ  
 σιγὴ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι·  
 ὡς εἰ τάδ' ἡ τεκούσα πεύσεται, πικρὰν  
 δοκῶ με πείραν τήνδε τολμήσειν ἔτι. 470

στρ. ΧΟ. εἰ μὴ γὰρ παράφρων μάντις ἔφυν  
 2 καὶ γνώμας λειπομένα σοφᾶς, εἴσιν ἃ πρόμαντις 475  
 3 Δίκα, δίκαια φερομένα χεροῖν κράτη·  
 4 μέτεισιν, ᾧ τέκνον, οὐ μακροῦ χρόνου.  
 5 ὕπεστί μοι θράσος, ἀδυπνῶν κλύουσιν 480  
 6 ἀρτίως ὄνειράτων·  
 7 οὐ γάρ ποτ' ἀμναστῆ γ' ὁ φύσας σ' Ἑλλάνων ἀναξ,  
 8 οὐδ' ἃ παλαιὰ χαλκόπλακτος ἀμφάκης γένυσ, 485

**467** δυοῖν] Blaydes conj. δὴ δντ': Nauck, κλύοντ' (i.e. κλύοντα): anonym. *ap.* Mekler, εἰ γνόντ'.—Fröhlich, οὐκ ἐὰν λόγοις | κenoίς.—ἐπισπεύδειν] ἐπισπεύδει Stobaeus *Flor.* II. 9: Mor. Schmidt conj. ἐπισπέρχειν.—τὸ δρᾶν] τὸ πᾶν Δ. **471** δοκῶ] Meineke conj. δόκει. Fritzsche, δοκῶ πορεῖαν. **472—487** L divides the vv. thus:—εἰ μὴ— | μάντις— | λειπομένα— | εἴσιν— | Δίκα— | χεροῖν— | τέκνον— | ὕπεστί μοι— | ἀδυπνῶν—ἀρ— | τίωσ— | οὐ γάρ ποτ'— | Ἑλλάνων— | οὐδ' ἃ— | ἀμφήκησ— | ἃ νυν—αἰ— | σχίσταις ἐν αἰκίαις. **472** μὴ γὰρ Brunck: μὴ ἐγὼ MSS.

ἔχει λόγον δυοῖν ἐρίζειν. (The first scholium gives substantially this view: οὐκ ἔχει λόγον φιλονεικεῖν περὶ τοῦ δικαίου, ὥστε περὶ αὐτοῦ δύο ὄντας ἐρίζειν.)

(2) Or τὸ δίκαιον might be nom.: 'that which is clearly right does not afford any ground (οὐκ ἔχει λόγον) for two persons to dispute,' etc. So the second schol.: ἡ τὸ οὐκ ἔχει λόγον ἀντὶ τοῦ οὐ παρέχει πρόφασιν. So far as the verb ἔχει is concerned, this sense is quite admissible: cp. Thuc. 2. 41 οὔτε τῷ πολέμῳ ἐπελθόντι ἀγανάκτησιν ἔχει (ἡ πόλις). The objection is that the phrases ἔχειν λόγον, οὐκ ἔχειν λόγον, which are very common, regularly mean, 'to be reasonable,' 'to be unreasonable.' This is so both in the personal and in the impersonal constr.; as Plat. *Phaedo* p. 62 D τὸ γὰρ μὴ ἀναγκατεῖν...οὐκ ἔχει λόγον: Dem. or. 36 § 54 πῶς ἔχει λόγον σέ...δίκην ἀξιῶν λαμβάνειν; The supposed sense, 'not to afford a reason,' is unexampled.

δυοῖν is taken by Hermann and others to mean Electra and the Chorus. 'The right view (of the matter) affords no ground for me to contend against you both.' But the controversy of Chrysothemis has been with Electra only. She is

yielding to a new perception of her duty, not to a majority of voices.

**469** παρ' ὑμῶν, on your part: cp. *Tr.* 596 μόνον παρ' ὑμῶν εἰ στεγνοίμεθ'.

**470 f.** πικρὰν, to my cost: Eur. *Bacch.* 356 ὡς ἂν λευσίμου δίκης τυχῶν | θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδῶν. *I. A.* 1315 πικρὰν, | πικρὰν ἰδοῦσα δυσελέαν.—For δοκῶ με...τολμήσειν, cp. *Tr.* 706 ὁρῶ δέ μ' ἔργον δεινὸν ἐξεργασμένην (n.).—For **ἔτι**, cp. 66.

**472—515** First στάσιμον. Strophe, 472—487 = antistrophe, 488—503: epode, 504—515. For the metres see Metrical Analysis.

Encouraged by the tidings of Clytaemnestra's dream, the Chorus predict an early retribution on the murderers.

**472 ff.** εἰ μὴ γὰρ κ.τ.λ. The sanguine prediction of the Chorus in *O. T.* 1086 ff. has a similar preface,—εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις.—γνώμας λειπομένα, *failing in it*: cp. *Tr.* 936 οὐτ' ὀδυρμάτων | ἐλείπετ' οὐδέν.

**475 f.** ἃ πρόμαντις Δίκα, because she has sent the dream, a presage of her own advent. In Aesch. *Cho.* 33 Clytaemnestra's vision is itself called δόμων ὀνειρμάτων. The fact that μάντις has



two voices should contend, and claims the hastening of the deed. Only, when I attempt this task, aid me with your silence, I entreat you, my friends; for, should my mother hear of it, methinks I shall yet have cause to rue my venture.

CH. If I am not an erring seer and one who fails in wisdom, Strophe. Justice, that hath sent the presage, will come, triumphant in her righteous strength,—will come ere long, my child, to avenge. There is courage in my heart, through those new tidings of the dream that breathes comfort. Not forgetful is thy sire, the lord of Hellas; not forgetful is the two-edged axe of bronze that struck the blow of old,

**473** ἔφυν] ἐξέφυν Γ. **475** πρόμαντις] Herwerden conj. πρόφαντος. **479** ὑπεστί μοι] Liv. b.: G. Wolff conj. ὦν ἔστι.—θάρσος L (made by an early hand from θράσος), with most mss., and Ald. θράσος L<sup>2</sup> (=Lb). **480** κλύουσας L, E (with η superscr.), L<sup>2</sup> (corrected to κλυούσα), T, etc., and Ald.: κλύουσα A, Γ: κλυούση Vindobonensis. Blaydes conj. κλυούσα γ'. **482** ἀμναστεί A, etc., and Ald.: ἀμνηστεί L.—γ' ὁ φύσας mss., and Ald.: Wakefield conj. σ' ὁ φύσας: Fröhlich, γ' ὁ φύσας σ'. **484 f.** χαλκόπλακτος Jenensis and Vat. 45: χαλκόπληκτος L, with most mss., and Ald.: Erfurd conj. χαλκόπακτος (χαλκόπηκτος

just preceded gives no ground for suspecting πρόμαντις: cp. 163 (γᾶν after γᾶ) n. For Δίκη as an avenging power, cp. 528: Aí. 1390 μνήμων τ' Ἐρινός καὶ τελεσφόρος Δίκη.

**δίκαια φερόμενα χερσὶν κράτη.** The goddess Justice is here conceived as being in her person the victorious avenger. The words mean literally, 'bearing away just triumphs of prowess.' Cp. *Il.* 13. 486 αἰψά κεν ἡὲ φέροιτο μέγα κράτος ἡὲ φερόμην: for the plur. κράτη, Aesch. *Suppl.* 951 εἷη δὲ νίκη καὶ κράτη τοῖς ἄρσεσι: and for χερσὶν κράτη, above, v. 37 χερσὶ ἐνδίκους σφαγᾶς, 206 θανάτους αἰκείς διδύμαιν χειροῖν.—Others render: 'carrying just victory in her hands,' like Eris in *Il.* 11. 4 πολέμοιο τέρας μετὰ χερσὶν ἔχουσας. The use of φέρεσθαι as=φέρειν is rare, but not unexampled: Campbell quotes Her. 7. 50 πολλὴν φορβὴν φερόμενοι πορευόμεθα: and we might add *Il.* 6. 177. But the picture thus given seems less clear and strong.

**477 μέτεισιν,** will come in pursuit (of the guilty): Aesch. *Cho.* 273 εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους.—οὐ μακροῦ χρόνου: cp. *O.C.* 397 ἤξοντα βαιοῦ κούχι μῆρου χρόνου (n.).

**479 ff. ὑπεστί μοι θράσος** is followed by κλύουσας as if ὑφέρπει or ὑψηλθέ μὲ had preceded. Cp. Aesch. *Pers.* 913 λέλυται γὰρ ἐμοὶ γνῶιν ῥώμη | τήνδ' ἡλικίαν ἐσιδόντ' ἀστών: *Cho.* 410 πέπαλται δ' αὐτέ μοι φίλον κέαρ | τόνδε κλύουσας οἶκτον. In other examples the pre-

sence of an infin. modifies the boldness: *Aí.* 1006 f. ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς πόλους βροτοῖς, | τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ; Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τὰδ' ἐστὶ, μὴ πάσχουσας, ὡς ἐγώ, κακῶς. (Cp. *Ant.* 838 n.)

**ἀδυνάτων...δνειράτων:** cp. the invocation of Sleep, *Ph.* 828, εὐαῆς ἡμῖν ἔλθοις. In Aesch. *Cho.* 32 ff. the dream is described as 'breathing resentment' against the murderers: τορὸς γὰρ ὀρθόθριξ φόβος, | δόμων δνειρόμαντις, ἐξ ὕπνου κότον πνέων.

**482 ἀμναστεί γ' ὁ φύσας σ'.** The pronoun σε is indispensable here, and could have easily fallen out after φύσας. To add it there is better than to read ἀμναστεί σ' ὁ φύσας: for the γε after the verb, marking assurance, is expressive.

**484 f. χαλκόπλακτος,** act., 'striking with bronze'; cp. *Ph.* 688 ἀμφιπλάκτων ῥοθίων, 'billows that beat around him' (n.).—γένους: cp. 195 γενέων (n.).

The very axe (φόβιος πέλεκυς, 99) with which the blow was dealt is imagined as nourishing a grudge against the murderers who had set it such a task. Such a personification recalls that practice of Athenian law by which inanimate objects which had caused death were brought to a formal trial in the court called τὸ ἐπὶ Πρυτανείῳ, and, after sentence, cast beyond the boundaries, in the presence of the Archon Basileus and the sacrificial officers of the tribes (φυλο-



9 ἄ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

ἀντ.

ἥξει καὶ πολύπους καὶ πολύχειρ

2 ἄ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἑρινύς. 490

3 ἄλεκτρ' ἄννυμφα γὰρ ἐπέβα μαιφόνων

4 γάμων ἀμιλλήμαθ' οἷσιν οὐ θέμις.

5 πρὸ τῶνδ' ἐτοίμ' ἔχει †μή ποτε μή ποθ' ἡμῖν 495

6 ἀφεγὲς πελᾶν τέρας

7 τοῖς δρῶσι καὶ συνδρῶσιν. ἥ τοι μαντεύει βροτᾶν

8 οὐκ εἰσὶν ἐν δεινοῖς ὀνείροις οὐδ' ἐν θεσφάτοις, 500

9 εἰ μὴ τὸδε φάσμα νυκτὸς εὖ κατασχήσει.

ἐπ.

ὦ Πέλοπος ἄ πρόσθεν πολύπους ἱππεία,

505

Wakefield and Kvíčala).—ἀμφάκης Hesychius: ἀμφήκης MSS. 487 αἰσχίσταις ἐν αἰκίαις] ἐν for ἐν, A and Ald.: αἰσχίσταισιν αἰκίαις Δ and Pal. 40. 488 ἥξει καὶ] Blaydes conj. ἥξει τοι. 489 πολύχειρ ἄ has been made in L from πολύχειρα, and ἥ is written above. 491 Ἑρινύς L, made from Ἑρινύς. 492 ἐπέβα] Blaydes writes ἐπέβαν ('they entered upon,' cp. Tr. 504 κατέβαν). 493 ἀμιλλήμαθ'] Musgrave conj. ὁμιλήμαθ'. 495 ff. πρὸ τῶνδ' ἐτοίμ' ἔχει | μή (sic) ποθ' ἡμῖν (made from ἡμῖν) ἄ- | ψεγὲς πελᾶν τέρας L. Instead of a single μήποθ',

βασιλεῖς). Aeschin. or. 3 § 244 τὰ μὲν ξύλα καὶ τοὺς λίθους καὶ τὸν σίδηρον, τὰ ἄφωνα καὶ ἀγνώμονα, ἐάν τῳ ἐμπεσόντα ἀποκτείνῃ, ὑπερορίζομεν. (Cp. Dem. or. 23 § 76.) A like conception was implied in the English law (repealed in 1846) of 'deodands' (Deo danda), i.e., personal chattels (whether animals or things) which, having caused the death of a human being, were forfeited to the Crown for pious uses.

487 ἐν αἰκίαις: ἐν denotes the manner; cp. O. C. 1682 ἐν ἀφανεί τινι μόρῳ φερόμενον. The penultimate of αἰκία is always long (511, 515; Aesch. P. V. 93, 178, 600; Eur. Bacch. 1374).

488 f. καὶ πολύπους καὶ πολύχειρ: as with the might of a resistless host. Cp. 36.

490 f. λόχοις: cp. Ant. 1074 τούτων σε λωβητήρες ὑστεροφθόροι | λοχῶσιν Ἀΐδου καὶ θεῶν Ἑρινύες.—χαλκόπους: so O. T. 418 δεινόπους ἀρά (n.).

492 ff. ἄλεκτρ' ἄννυμφα: cp. 1154 ἀμήτωρ: O. T. 1214 ἀγαμον γάμον. The epithets, which properly describe the γάμοι, are given to the whole phrase: cp. 1290: 1390: Ant. 794 νεῖκος ἀνδρῶν ξύναιμον (n.).—γάμων ἀμιλλήμαθ', eager haste for marriage; the plur. is fitting, since both the partners in guilt were striving for that goal. (In Eur. Hipp.

1140 f. νυμφιδίῳ δ' ἀπόλωλε φυγᾶ σῇ | λέκτρων ἀμιλλακούραις, the sense is, 'competition' for marriage.)—ἐπέβα, like ἐπέπεσε, suggesting the violence of the passion which seized them: so Pz. 194 ἐπέβη is said of the sufferings sent upon the hero by Chrysē.

495—498 πρὸ τῶνδ' ἐτοίμ' ἔχει...συνδρῶσιν: 'therefore I am confident that we shall never see (ἡμῖν, ethic dat.) the portent draw near to the murderess and her accomplice without giving them cause to complain of it';—i.e., 'we shall assuredly find that the dream has been an omen of their ruin.'

Verses 495—497 (πρὸ τῶνδ' ἐτοίμ' ἔρας) answer metrically to vv. 479—481 ὑπεστί μοι...ὀνειράτων, where the text is certain, save for the doubt whether θράσος or θάρσος should stand in 479. Here we must first decide two points.

(1) Are the words πρὸ τῶνδ' sound? I think so. The sense is, 'for (=on account of) these things,' πρὸ being used as ὑπέρ is in O. T. 165 ἅτας ὑπερ, Ant. 932 βραδυτήτος ὑπερ. This is a rare, but not unexampled, sense of πρὸ, in which the notions 'before' and 'by reason of it' were associated, just as in Lat. *proae* and our own 'for.' See Il. 17. 666 μή μιν Ἀχαιοὶ | ἀργαλέον πρὸ φόβοιο ἔλωρ δηλοῖσι λιποῖεν, = *proae timore*, 'for fear' (not,

and slew him with foul cruelty.

The Erinyes of untiring feet, who is lurking in her dread Anti-ambush, will come, as with the march and with the might of a strophe. great host. For wicked ones have been fired with passion that hurried them to a forbidden bed, to accursed bridals, to a marriage stained with guilt of blood. Therefore am I sure that the portent will not fail to bring woe upon the partners in crime. Verily mortals cannot read the future in fearful dreams or oracles, if this vision of the night find not due fulfilment.

O chariot-race of Pelops long ago, source of many a sorrow, Epode.

some MSS. have *μήποτε μήποθ'* (A, T, E, Vindobonensis; and so Ald.). After *μ' ἔχει*, *θάρος* is added in Γ, Aug. c (an Augsburg MS. of the 15th cent.), Pal. 40 (with *ἐλπίς* superscr.); in E it has been written above the line by the first hand. For conjectures, see comment. and Appendix.

498 *ἦτοι* L. The present breathing and accent are from a later hand; but it is not clear that *ἦ* was ever *ἦ̃*. 499 *βροτῶν*] Blaydes conj. *βροτοῖς*: Nauck, *θεῶν*. 503 *κατασχῆσει*] Musgrave conj. *καταστήσει*: Madvig, *καταστρέψει*: Nauck, *καταντήσει*. 504—515 L divides the vv. thus:—*ὦ πέλοπος*— | *πολύπονος*— | *ὦσ*— | *ταῖδε*— | *εὔτε*— | *μυρτίλος*— | *παγχρύσων*— | *δυστάνοισ*— | *οὔτις*— | *ἐλεῖπεν*— | *πολύπονος* *αἰ*—

as Düntzer explains, 'forward on the path of flight': cp. Leaf *ad loc.*). *Tr.* 505 *κατέβαν πρὸ γάμων*, 'entered the contest for the marriage' (not 'before' it, which would there be pointless).

(2) Could *ἔχει με*, *μήποτε τέρας πελᾶν* (etc.) mean, 'the belief possesses me, that' etc.? Surely not. No real parallel for so strange a phrase has been produced. It is irrelevant to quote those impersonal verbs which directly express the *occurrence* of a thought to the mind; as Xen. *An.* 6. 1. 17 *εἰσῆει αὐτοὺς ὅπως ἂν καὶ ἔχοντές τι οἴκαδε ἀφίκοντο* ('the thought came to them, how they might,' etc.): Thuc. 6. 78. § 1 *εἰ δέ τῳ ἄρα παρέστηκε, τὸν μὲν Συρακόσιον...πολέμῳ εἶναι κ.τ.λ.* Either, then, the subject to *ἔχει* has dropped out, or the words *μ' ἔχει* conceal a corruption.

The following remedies are possible: I incline to the first, as involving least change. (1) Reading in 479 *ὑπεστί μοι θάρος*, we may read here *πρὸ τῶνδ' ἐτοί μ' ἔχει* | <*θάρος τι*>, *μήποθ'* ἡμῶν etc. (It may be remarked that *τι* is in harmony with the tone of *ὑπεστί μοι* in 479.) Another available word is *ξύννοια* (cp. *Ant.* 279). (2) Or, reading in 479 *ὑπεστί μοι θάρος*, we could read here *πρὸ τῶνδ' ἐτοί θάρος ἴσχει με*. On either view, the *υ* of *ἀδυνάων* in 480 is long (as several critics have assumed).

In those MSS. which have *μή ποτε μή ποθ' ἡμῶν*, the first *μήποτε* (absent from L) was probably an attempt to fill the gap: unless, indeed, *μ' ἔχει* should be *θάρος* (as Wunder thought).—For other conjectures, see Appendix.

497 *ἀψεγές*: schol. *θαρῶ ὅτι τοῖς δρῶσι ταῦτα τὰ δδῖκα καὶ συνδρῶσιν αὐτοῖς οὐκ ἔσται ἄψεκτος ὁ ὄνειρος*. *παθόντες γὰρ ψέξουσιν τὸ ὄφθέν*.—Bergk, whom Hartung follows, reads *ἀψεφές*, 'unheeded,' a word known only from Hesychius: *ἀψεφές, ἀφρόντιστον*. *Σοφοκλῆς Φαίδρα*. (Hesych. has also *ψέφει δέδοικεν...φροντίζει*.)

*πελᾶν*, 'Attic' fut. inf. of *πελάω*: cp. *O. C.* 1060 *πελῶσ'*: Aesch. *P.* V. 282 *πελῶ*. (In *Ph.* 1150 *πελᾶτ'* should be *πηδᾶτ'*).—Others take *πελᾶν* as pres. inf. of *πελάω* (as in *Hom. hymn.* 7. 44 *πελάαν*; cp. n. on *O. C.*, l.c.).

498 *τοῖς δρῶσι*, Clytaemnestra, to whom the dream came: *τοῖς συνδρῶσιν*, Aegisthus (cp. 97 ff.): for the plur. cp. 146 (*γονέων*), n.

499 *μαντείαι βροτῶν*, means of divination for men.

503 *εὖ κατασχῆσει*, come safely into harbour,—as a seafarer was said *κατέχευε* *εἰς γῆν* (*Ph.* 221 n.). Cp. *Tr.* 826 (of oracles) *καὶ τὰδ' ὀρθῶς | ἐμπεδα κατουρίζει*.

505 *ἵππελα* here = driving of horses, like *ἵπποσύνη* (*Il.* 4. 303 etc.); a word

ὡς ἔμολες αἰανὴς τᾶδε γᾶ.

εὖτε γὰρ ὁ ποντισθεὶς Μυρτίλος ἐκοιμάθη,

\* παγχρυσέων δίφρων δυστάνοις αἰκίαις

510

πρόρριζος ἐκριφθεὶς, οὗ τί πω

ἔλειπεν ἐκ τοῦδ' οἴκου πολύπονος αἰκία.

515

κία. **506** αἰανὴς Blomfield, as the 1st hand wrote in L, where the final σ has been erased: αἰανή most MSS., and Ald. **509** μυρτίλοσ made in L from μυρτίλος.

**510** παγχρυσέων δίφρων Hermann: παγχρύσων δίφρων MSS.: παγχρύσων ἐκ δίφρων Dindorf. **511** δυστάνοις] Nauck writes δύστανος. **512** ἐκριφθεὶς] In L the θ has been added by the 1st hand above the line. ἐκριφέις τ, and Suid. s.v. πρόρριζον. Reiske conj. ἐκριφθείς (approved by Porson, *Adv.* p. 209).

**513** οὗ τί πω Hermann: οὗ τίς πω MSS. and Ald. **514** ἔλειπεν L, A, with most MSS., and Ald. ἔλειπεν Γ and a few others.—ἐκ τοῦδ' οἴκου most MSS., and Ald.

used by Eur. *H. F.* 374 with ref. to the raids of Centaurs (χθόνα Θεσσαλῶν ἱππείαις ἐδάμαζον).

Oenomaüs, king of Pisa in Elis, had promised the hand of his daughter Hippodameia to the suitor who should defeat him in a chariot-race; the penalty of failure being death. The young Pelops, son of Tantalus, offered himself as a competitor. Myrtilus, the charioteer of Oenomaüs, was persuaded (either by Hippodameia or by Pelops) to betray his master. He did so by leaving out one or both of the linch-pins by which the naves of the chariot-wheels were secured to the axles. Tzetzes on Lycophron 156 ταῖς χοινίαισι (= πλῆμναις, the naves) τῶν τροχῶν οὐκ ἐμβαλὼν τοὺς ἥλους. According to another story, he substituted a linch-pin of wax for a real one (schol. Apoll. Rh. 752 ἐμβαλόντα κήρινον ἐμβολὸν ἐπὶ τοῦ ἀκραζόνιου). So Pelops won the race, and the bride. But Oenomaüs was soon avenged on the traitor; for Myrtilus insulted Hippodameia, and was thrown into the sea by Pelops; upon whose house he invoked a curse, as he sank.

Euripides, too, (*Or.* 990 ff., *Helen.* 386 f.) refers to this chariot-race as the event with which the troubles of the Pelopidae began. Apollonius Rhodius briefly describes the critical moment of the race as one of the subjects embroidered on the cloak of Jason (1. 752 ff.); there Oenomaüs was seen, 'falling sideways, as the axle broke at the naves of the wheels,'—ἄξονος ἐν πλῆμνῃσι παρακλιδὼν ἀγνυμένοιο | πίπτεν.

The eastern pediment of the temple of

Zeus at Olympia (*circ.* 450 B.C.) was adorned with sculptures by Paeonius, representing the preparation for this contest (Paus. 5. 10. 6). The fragments found on the site have sufficed for a reconstruction of the group. Zeus occupied the centre; to the right of him were Pelops and Hippodameia; to the left, Oenomaüs and his wife Steropè. On each side was a chariot drawn by four horses. Myrtilus was sitting in front of his team, with his face turned away from his master.

In the older and nobler form of the myth, Pelops won, not by a fraud, but by the grace of Poseidon, who gave him winged horses (Pindar *O.* 1. 87 ἔδωκεν δίφρον τε χρύσεον πτεροῖσιν τ' ἀάμαντας ἵππους). On the chest (λάβραξ) of Cypselus, seen by Pausanias in the Heraeum at Olympia (Paus. 5. 17. 5), Pelops was driving two winged horses.

**506** αἰανὴς suits the idea of *persistent* calamity. Whatever its real etymology, it was associated with ἀέλ (Aesch. *Eum.* 572 ἐς τὸν αἰανῆ χρόνον, *ib.* 672 αἰανῶς μένοι), and was used to denote that which pains by wearying, or wearing (as Pind. *P.* 1. 82 κόπος...αἰανῆς; *I.* 1. 49 λιμὼν αἰανῆ).

The form αἰανὴς has the best authority, and some critics hold that αἰανὼς (Hesych.) was a Byzantine invention. But in Aesch. *Eum.* 416, ἡμεῖς γὰρ ἐσμεν νυκτὸς αἰανῆς τέκνα (so L, schol., and Tzetzes on Lycophron 406), αἰανῆ is far less suitable.

**508 f.** εὖτε, 'since,' = ἐξ οὗ, like ὅτε (Thuc. 1. 13 ἔτη δ' ἐστὶ μάλιστα τριακόσια...ὅτε Ἀμεινοκλῆς Σαμίους ἦλθε).

what weary troubles hast thou brought upon this land! For since Myrtilus sank to rest beneath the waves, when a fatal and cruel hand hurled him to destruction out of the golden car, this house was never yet free from misery and violence.

But in L, σ (or σι?) has been erased after οἶκον. T has οἶκους (with ου superscr.): Dobree conj. οἶκον. Nauck writes ἐξέλιπε τοῦσδ' οἶκους. Blaydes conj. ἐπέλιπε τοῦδ' οἶκον (or τοῦσδ' οἶκους). 515 πολύπονος] Schol. on 508 ὁ νοῦς τοιοῦτός ἐστιν, ὅφ' οὗ ὁ Μυρτίλος ἀπέθανεν, οὗ διέλιπεν αἰκία τοὺς πολυκτήμενας δόμους. Hence (reading οἶκους) Bothe conj. πολυπήμενας, and Bergk reads πολυπάμονας. Tournier and G. H. Müller conj. πολυπόνους: Blaydes, that, or πολυβότους.

ὁ ποντισθεὶς Μυρτίλος. The legendary scene was at Geraestus (now Cape Mandelo), the s. promontory of Euboea: Eur. Or. 990 Πέλοψ ὅποτε πελάγεισι διεδίφρυνσε, Μυρτίλου φόνον | δικὼν ἐς οἶδμα πόντου, | λευκοκύμοσιν | πρὸς Γεραιστλαίς | ποντίων σάλων | ἥδ' ὅσιν ἀρματεύσας. Tzetzes on Lycophron 156 ῥίπτεται παρὰ Πέλοπος περὶ Γεραιστὸν ἀκρωτήριον. ὁ δὲ τελευτῶν ἀρὰς ἀρᾶται τοῖς Πελοπίδαϊς δεινὰς κ.τ.λ. To Myrtilus was sometimes traced the name of the Μυρτῶν πέλαγος which lay s. of Euboea, E. of the Peloponnesus, and w. of the Cyclades. Pausanias (8. 14. 12) rejects this etymology, supposing Myrtilus to have perished on the coast of Elis. The Myrtoan sea was probably so called from the islet Myrto near Geraestus.

A vase found at Capua shows Pelops and Hippodameia in a ship, from which Myrtilus is falling backwards into the water. A winged Erinyes hovers in the air above, brandishing a sword over the head of Pelops (Baumeister, *Denkmäler* p. 1204, referring to *Mon. Inst.* x. 25).

ἑκομάθη: cp. *Αἰ.* 831 καλῶ θ' ἄμα | πομπάων Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

510ff. παγχρυσέων δίδφρων, the golden chariot given to Pelops by Poseidon: see Pind. O. 1. 87, in n. on 505. This plur. (750), as denoting *one* chariot (like ὄχεια, ἄρματα), is not Homeric. παγχρυσέων (---), the epic form, suits the metre here. Cp. *Tr.* 1099 χρυσέων (---). Dindorf, keeping the ms. παγχρυσῶν, inserts ἐκ after it. The strophic test is absent in an epode.—πρόρριζος here= πανώλεθρος, as in Ar. *Ran.* 587 πρόρριζος αὐτός, ἡ γυνή, τὰ παιδία, | κάκιστ' ἀπολομένην. It would strain the word to understand, 'torn from his place' in the

chariot.—ἐκριφθεὶς. In Her. 6. 86 ἐκτέτριπται...πρόρριζος is said of a man whose family is exterminated (cp. Eur. *Hipp.* 684); but ἐκριφθεὶς is manifestly unsuitable here.

514 ἔλειπεν (cr. n.) is confirmed by metre, since every other v. of this epode has anacrusis, which ἔλειπεν would exclude. For the intrans. λείπω, cp. Eur. *H. F.* 133 τὸ δὲ κακοτυχὲς οὐ λέλοιπεν ἐκ τέκνων: *Helen.* 1156 οὐποτ' ἔρις | λείψει κατ' ἀνθρώπων πόλεις. And ἔλειπεν in turn confirms οἶκον as against οἶκους. For πω suits the imperf. in this sense ('was never yet absent from the house'), but would require the aor. if the sense were, 'has never yet left the house.' For the sing. οἶκον (=family), cp. 978.

515 πολύπονος. πολυπάμονας is very possibly the word which was read by the schol. on 508 (see cr. n.). But πολύπονος, the reading of our mss., suits the context far better. Even if the v. l. οἶκους were right, such an epithet as 'wealthy' is jarring here. In an epode, conjecture had freer scope than in a strophe; and πολυπάμονας may have been prompted by the desire to define οἶκους.—Remark αἰκία so soon after αἰκίαις (511): cp. 163 (γὰρ), n.

516—1057 This second ἐπεισόδιον comprises four scenes. (1) 516—659. Electra and Clytaemnestra. (2) 660—803. The disguised Paedagogus enters, and relates to Clytaemnestra the death of Orestes. She presently goes with him into the house. (3) 804—870. Electra and the Chorus. (4) 871—1057. Chrysothemis re-enters, and tells what she has seen at the grave. Electra speaks with her of a new resolve.



## ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει.  
 οὐ γὰρ πάρεστ' Αἰγισθος, ὅς σ' ἐπείχ' αἰὲ  
 μή τοι θυραΐαν γ' οὔσαν αἰσχύνειν φίλους.  
 νῦν δ' ὡς ἄπεστ' ἐκείνος, οὐδὲν ἐντρέπει  
 ἐμοῦ γε· καίτοι πολλὰ πρὸς πολλοὺς με δὴ 520  
 ἐξείπας ὡς θρασεΐα καὶ πέρα δίκης  
 ἄρχω, καθυβρίζουσα καὶ σέ καὶ τὰ σά.  
 ἐγὼ δ' ὕβριν μὲν οὐκ ἔχω, κακῶς δέ σε  
 λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.  
 πατὴρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' αἰὲ 525  
 ὡς ἐξ ἐμοῦ τέθηκεν. ἐξ ἐμοῦ· καλῶς  
 ἔξοιδα· τῶνδ' ἄρνησις οὐκ ἔνεστί μοι.  
 ἦ γὰρ Δίκη νιν εἶλεν, οὐκ ἐγὼ μόνη,  
 ἦ χρῆν σ' ἀρήγειν, εἰ φρονοῦς' ἐτύγχανες.  
 ἐπεὶ πατὴρ οὗτος σός, ὃν θρηνεῖς αἰεὶ, 530  
 τὴν σὴν ὄμαιμον μῶνος Ἑλλήνων ἔτλη  
 θῦσαι θεοῖσιν, οὐκ ἴσον καμῶν ἐμοὶ

516 στρέφει] στρέφῃ A and vulg.: τρέφῃ L, and so Eustath. p. 168. 36. One ms. of Suidas (cod. A) s. v. ἀνειμέναι has ἐκτρέφῃ. 517 ὅς σ'] σ' has been added in L by a later hand. 518 μή τοι] Blaydes writes τὸ μή.—θυραΐαν γ'] Blomfield conj. θυραῖον γ' (on *Agam.* 1022). 521 θρασεΐα] Morstadt conj. τραχεΐα.—πέρα] πέραι L. 525 σοι made in L by the 1st hand from τοι. 526 f. L

516 ἀνειμένη is emphasised by μὲν, which has no corresponding δέ: the implied antithesis is, ἐπέχειν δέ σε ἐγὼ μόνῃ οὐ δύναμαι (519 f.). Cp. *Ant.* 578 ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι τάσδε μὴδ' ἀνειμένας, where see n.—ὡς ἔοικας: *Tr.* 1241 n.

στρέφει, *versaris*, go about (instead of remaining in the seclusion of the γυναῖκων-νίτις): cp. *Xen. H.* 6. 4. 16 ἐν τῷ φανερώ ἀναστρεφόμενος. *Tr.* 907 ἄλλη δὲ κἄλλῃ δωμάτων στρωφωμένη. The simple στρέφωμαι is very rarely so used; but cp. *Solon fr.* 4. 23 ταῦτα μὲν ἐν δῆμῳ στρέφεται κακά.

Clytaemnestra begins in the same strain as Chrysothemis, who likewise emphasised her reproof by the word αὖ (328).

518 μή τοι θυραΐαν γ': τοι (*Lat. sane*) here limits with an ironical force, while γε lays stress on the adj. The combination μή τοι...γε occurs also in *O. C.* 1407, *Az.* 472: μή τοι, without γε, in *O. C.* 1439, *Ant.* 544.—αἰσχύνειν

φίλους: said from an Athenian point of view (on *Ant.* 578). The Homeric maiden of noble birth, such as Nausicaa, has more freedom.

520 ff. καίτοι: you disregard my authority, and yet complain of it as oppressive.—δὴ goes with πολλοὺς: cp. 202 ἐχθίστα δὴ (n.).—ἐξείπας με...ὡς: cp. 332 n.

θρασεΐα, 'insolent': cp. *Plat. Legg.* 630 β θρασεῖς καὶ ἀδικοὶ καὶ ὕβρισται. *Eur. I. T.* 275 ἀνομία θρασύς. *Aesch. P. V.* 42 (of Κράτος) αἰεὶ γε δὴ νηλὴς σὺ καὶ θράσους πλέως. The conj. τραχεΐα is plausible, but needless.—ἀρχω 'rule': it should not be taken with the partic., as = 'provoke with insult' (552). Cp. 264 καὶ τῶνδ' ἀρχομαι: 597 δεσπότιν.

523 f. ὕβριν...οὐκ ἔχω: cp. *Ant.* 300 πανουργίας...ἔχειν (n.). In the next clause, κακῶς κλύουσα, etc., are the emphatic words: 'Insolent I am not; my words to you are only such as you address to me.'



CLYTAEMNESTRA.

At large once more, it seems, thou rangest,—for Aegisthus is not here, who always kept thee at least from passing the gates, to shame thy friends. But now, since he is absent, thou takest no heed of me; though thou hast said of me oft-times, and to many, that I am a bold and lawless tyrant, who insults thee and thine. I am guilty of no insolence; I do but return the taunts that I often hear from thee.

Thy father—this is thy constant pretext—was slain by me. Yes, by me—I know it well; it admits of no denial; for Justice slew him, and not I alone,—Justice, whom it became thee to support, hadst thou been right-minded; seeing that this father of thine, whom thou art ever lamenting, was the one man of the Greeks who had the heart to sacrifice thy sister to the gods—he, the father, who had not

points thus: ἐξ ἐμοῦ, καλῶς | ξοῖδα.

527 f. Schenkel would delete v. 527 (suspected also by Nauck), and in 528 change ἡ γὰρ το ἀλλ' ἡ (σὺν δ' ἡ O. Hense: ἀτὰρ F. Polle).—νιν made in L from μιν.—εἶλεν, οὐκ A, etc., and Ald.: εἶλε κοῦκ L (corrected from εἶλεν κοῦκ), with Γ and others.—For νιν εἶλεν G. Krüger conj. ξυνεἶλεν. 530 οὗτος σὸς MSS.: σὸς οὗτος Erfurdt.—After 530 Morstadt supposes the loss of a v. which began with τὴν αὐτὸς αὐτοῦ παῖδα. 531 Nauck brackets the words

525 f. πατὴρ γάρ κ.τ.λ. A comma should follow ἄλλο, since τέθνηκεν depends on πρόσχημά σοι (έστιν) ὡς: cp. Her. 7. 157 πρόσχημα μὲν ποιούμενος ὡς ἐπ' Ἀθῆνας ἐλαύνει.—If there is no comma after ἄλλο, the constr. becomes most awkward. Thus Paley makes ὡς depend on κλύω ('I am told') supplied from v. 524. Campbell renders: 'your father, that is what you are always holding forth, (how that he) died by my act'; adding: 'By a kind of attraction, the main sentence, as it proceeds, becomes subordinated to the parenthesis.'—πρόσχημα here=σκήψις, πρόφασις. Cp. 682.

528 ἡ γὰρ Δίκη. The γὰρ, which has been impugned (cr. n.), is right. 'He certainly died, and by my hand; for Justice, whose instrument I was, required his death.' As to Δίκη the avenger, cp. 475 f. (n.). Aesch. Ag. 1432 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην, | Ἀτὴν τ', Ἐρινύν θ', αἰσι τόνδ' ἐσφαξ' ἐγώ.

529 ἡ χρὴν σ' ἀρῆγειν κ.τ.λ. The inf. represents the apodosis; i.e., 'It was your duty to help,' implies, 'you would have helped,' ἄρωγός ἂν ἦσθα. Cp. Eur. Med. 586 χρὴν σ', εἴπερ ἦσθα μὴ κακός, πείσαντ' ἐμέ | γαμῖν γάμον τόνδ' (i.e., πείσας ἂν ἐγάμεις). Lys. or. 32 § 23 εἰ ἐβούλετο δίκαιος εἶναι, ... ἐξῆν αὐτῷ... μισθῶσαι τὸν οἶκον (i.e., ἐμισθώσεν αὐν).

530 The order of words in the MSS., ἐπεὶ πατὴρ οὗτος σὸς, is probably right; the words would then fall from her with a certain deliberate bitterness. Cp. 542: Anz. 44 ἡ γὰρ νοεῖς θάπτειν σφ' (n.): Rh. 101 λέγω σ' ἐγὼ δόλω φιλοκτῆτην λαβεῖν.

531 μῦθος (O. T. 304 n.) Ἑλλήνων. He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. Ag. 230 φιλόμαχοι βραβῆς); and several persons took part in the deed itself (ib. 240 ἕκαστον θυτῆρων). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Cp. Aesch. Ag. 205—225, ending with ἔτλα δ' οὖν | θυτὴρ γενέσθαι θυγατρός. Sophocles, like Aeschylus, ignores the legend used by Euripides, that Iphigenia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

Nauck requires τὴν αὐτὸς αὐτοῦ instead of τὴν σὴν δαίμων, because Agamemnon's unique crime was the slaughter of his own child: as if the text did not convey this. Clytaemnestra means, 'while mourning a father, you forget a sister.'

532 f. The regular mode of expression would be, οὐκ ἴσον λύπης καμὼν ἐμοί, δ σπείρας τῇ τικτούσῃ. But, having written

λύπης, ὅτ' ἔσπειρ', ὥσπερ ἡ τίκτουσ' ἐγώ.  
 εἶεν, δίδαξον δὴ με, τοῦ χάριν, τίνων  
 ἔθυσεν αὐτήν; πότερον Ἀργείων ἐρεῖς; 535  
 ἀλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν.  
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανὼν  
 τὰμ' οὐκ ἔμελλε τῶνδ' ἐμοὶ δώσειν δίκην;  
 πότερον ἐκείνῳ παῖδες οὐκ ἦσαν διπλοῖ,  
 οὓς τῇσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς 540  
 καὶ μητρὸς ὄντας, ἧς ὁ πλοῦς ὄδ' ἦν χάριν;  
 ἡ τῶν ἐμῶν Ἀιδης τιν' ἵμερον τέκνων  
 ἡ τῶν ἐκείνης ἔσχε δαίσασθαι πλέον;  
 ἡ τῷ πανώλει πατρὶ τῶν μὲν ἐξ ἐμοῦ  
 παίδων πόθος παρείτο, Μενέλεω δ' ἐνῆν; 545

σὴν ὁμαιμον, wishing to read τὴν αὐτὸς αὐτοῦ.

533 ὅτ' ἔσπειρ'] Mekler writes δς ἔσπειρ'. Kolster and Morstadt reject this v., which Nauck brackets. 534 τοῦ χάριν τίνος L, τίνος having been made by erasure from τίνων, over which the 1st hand had written ος. A few of the later mss. (L<sup>3</sup>, Pal., Aug. b, T) have τίνων; but A and most others have τίνος, the reading of Ald.—Reiske conj. πρὸς χάριν τίνων: Schmalfield, τοῦτο, τοῦ χάριν (as Blaydes reads): Tournier, τοῦ χάριν πατὴρ (Blaydes,

ὅτ' ἔσπειρε, the poet explains ἐμοὶ by repeating the comparison in a new form, ὥσπερ ἡ τίκτουσ' ἐγώ. (For ὡς or ὥσπερ after ἴσος, cp. Lys. or. 19 § 36 ἡγοῦντο... τὰ ἐκεῖ...εἶναι ἴσα ὥσπερ τὰ ἐνθάδε.) Those who reject v. 533 omit to notice that, without it, the words οὐκ ἴσον καμῶν ἐμοὶ would be unintelligible. Cp. Aesch. Ag. 1417 ἔθυσεν αὐτοῦ παῖδα, φιλάτῃν ἐμοὶ | ὠδὴν'.

This assertion of the mother's superior claim is a counterpart to the doctrine of Athena in Aesch. Eum. 658 f., οὐκ ἔστι μήτηρ ἡ κεκλημένον τέκνον | τοκεύς, τροφὸς δὲ κύματος νεοσπύρου. Cp. above, 366 n.

534 τοῦ χάριν, τίνων: τοῦ (neut.) χάριν, 'wherefore?' (as in Ph. 1029, τί μ' ἀπάγεσθε; τοῦ χάριν;): τίνων (masc.) χάριν, 'for the sake of what men?' 'Wherefore—to please *whom*—did he immolate her?' This is the only construction of the words which fits Ἀργείων in 535. The twofold question also suits the vehemence of the speaker, who is seeking to drive the point home.

The alternative, which most editors have preferred, is to take τίνων as the participle. But there is an insuperable objection to this, which seems to have escaped notice. The words, τοῦ χάριν τίνων; could mean only, 'paying a debt

of gratitude for *what*?' They could not mean, 'paying a debt of gratitude *to whom*?' The latter would be τῷ χάριν τίνων; See (e.g.) Aesch. P. V. 985 καὶ μὴν ὀφείλων ἂν τίνωμι αὐτῷ χάριν; Ag. 821 τούτων θεοῖσι χρὴ πολύμνηστον χάριν | τίνειν. Hence the question, τοῦ χάριν τίνων; could not possibly be answered by Ἀργείων. For, evidently, the latter word could not mean, ('for a benefit conferred by) the Greeks.' A scholiast in the Baroccian Ms. (cr. n. on 544), who explains τοῦ χάριν τίνων by τίνος χάριν ἀποδιδούς, plainly meant, 'showing gratitude for *what*?'—and his paraphrase was correct; only he overlooked the context.

536 ἀλλ' οὐ μετῆν κ.τ.λ.: cp. Ant. 48 ἀλλ' οὐδὲν ἀντὶ τῶν ἐμῶν μ' εἰργεν μέτα (=μέτεστι).

537 f. ἀλλ' ἀντ' ἀδελφοῦ δῆτα. Here the first supposition is introduced by πότερον, and the second by ἀλλὰ δῆτα, as in Ai. 460—466. ἀλλὰ was regularly used in thus putting the imagined arguments of an adversary,—the figure called ὑποφορά in Greek rhetoric, and in Latin *subiectio*, because *subicimus id quod oportet dici* (Cornificius, 4. 23. 33). Xen. An. 5. 8. 4 πότερον ἦτον τί σε καί, ἐπεὶ μοι οὐκ ἐδίδους, ἔπαιον; ἀλλ' ἀπήτουν; ἀλλὰ περὶ παιδικῶν μαχόμενος; ἀλλὰ

shared the mother's pangs.

Come, tell me now, wherefore, or to please whom, did he sacrifice her? To please the Argives, thou wilt say? Nay, they had no right to slay my daughter. Or if, forsooth, it was to screen his brother Menelaüs that he slew my child, was he not to pay me the penalty for that? Had not Menelaüs two children, who should in fairness have been taken before my daughter, as sprung from the sire and mother who had caused that voyage? Or had Hades some strange desire to feast on my offspring, rather than on hers? Or had that accursed father lost all tenderness for the children of my womb, while he was tender to the children of Menelaüs?

τεκων). **536** μετὴν...τὴν γ' | μετὴν γ'...τὴν γ' Γ. **538** ἐμελλε made in L from ἐμελλεν.—Nauck rejects this v. **540 f.** Nauck changes πατὴρ to πάρος, brackets μᾶλλον, and rejects v. 541. **542** ἡ τῶν ἐμῶν | ἡ τῶν ἐμῶν Brunck. **543** δαί-  
σασθαι | F. W. Schmidt (*Sat. Crit.* p. 29) conj. λήσασθαι (=ληΐσασθαι), which Wecklein receives. Hesychius has λείσασθαι· κτήσασθαι: and λήσασθαι· κτήσασθαι, ἀφελέσθαι.—πλέον made in L from πλέων. **544** In L a letter has been erased after τῶν. **545** Μενέλεω | An erroneous v.l. Μενελέω is implied by the schol. in cod. Barocc. 66 (Bodleian), τῷ δὲ Μενελάω ἐνυπῆρχε πόθος τῶν αὐτοῦ παίδων.

μεθύνων ἐπαρώνησα; In this verse, ἀλλὰ introduces both the supposed argument and the reply, since κτανῶν=εἰ ἔκτανεν (as='granting that he slew'). Cp. Andoc. or. 1. § 148 τίνα γὰρ καὶ ἀναβιβάζομαι δεήσομενον ὑπὲρ ἑμάντοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παῖδας; ἀλλ' ὁπῳ γεγέννηται.

ἀντὶ ἀδελφοῦ here='in his stead,' i.e. 'to save him from slaying his child': not, 'for his sake.' Nor is it short for ἀντὶ [τῶν τοῦ] ἀδελφοῦ.—τάμ': for the neut. referring to persons, cp. 972: *O. T.* 1195 n. In *Ant.* 48 τῶν ἐμῶν, and in *O. T.* 1448 τῶν γε σῶν, may be masc., like *O. C.* 832 τοὺς ἐμούς ἀγῶ.

**539** παῖδες...διπλοῖ. The schol. observes that, according to Homer, Helen bore to Menelaüs only a daughter Hermione (*Od.* 4. 14,—indicated, though not named, in *Il.* 3. 175); but that Hesiod mentioned also a son (fr. 131): ἡ τέκεθ' Ἑρμιόνην δουρικλειῶ Μενελάω, | ὀπλότατον δ' ἔτεκεν Νικόστρατον, ὅζον Ἀρηος. Sophocles follows Hesiod, since Menelaüs could not have been expected to sacrifice an only child.

**540 f.** Nauck would prefer a single verse in place of these two, viz. οὓς Ἰφιγενείας εἰκὸς ᾗ θυήσκεν πάρος.

**542 f.** ἡ here introduces a third supposition (cp. 530), and in 544 a fourth.

—ἡ τῶν ἐμῶν Ἀιδης: the absence of caesura gives a harsh emphasis to the words; cp. 530.

δαΐσασθαι, sc. αὐτὰ (fr. 731 ὠμόβρωσ ἐδαΐσατο | τὸν Ἀστάκειον παῖδα): epegegetic inf.: cp. 1277: *Eur. Med.* 1399 φίλιον χρῆζω στόματος | παίδων ὁ τάλας προσπύξασθαι (sc. αὐτό, cp. *Phoen.* 1671): *Plat. Crito* 52 v οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἶδέναι.—The destroying gods, such as Ares (*Il.* 5. 289) and Thanatos (*Eur. Alc.* 844), were supposed to rejoice, like the dead (*Od.* 11. 96, *Eur. Hec.* 536), in draughts of blood.

The conj. λήσασθαι ('to make his prey') is correct in form (*Eur. Tro.* 866 ἐλήσατο), but weaker than the vulgate.

**544 f.** πανῶλει expresses intense hatred, as in *Ph.* 1357 Odysseus is τῷ πανῶλει παιδί τῷ Λαερτίου.—παρεῖτο, lit., 'had been neglected,'—allowed to pass out of his thoughts. This plpf. (identical in form with the 2nd aor.) is somewhat rare: cp. however *Thuc.* 4. 103 καθεῖτο (followed by καθεστήκει): *Plat. Critias* 117 C ἀφείτο (preceded by ἐκχευούργητο).

The sense does not absolutely require us to take Μενέλεω δ' as=τῶν δὲ Μενέλεω (παίδων); but that is clearly what is meant.

- οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;  
 δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω.  
 φαίη δ' ἂν ἡ θανοῦσά γ', εἰ φωνὴν λάβοι.  
 ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις  
 δύσθυμος· εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς, 550  
 γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.
- ΗΛ. ἐρεῖς μὲν οὐχὶ νῦν γέ μ' ὥς ἄρξασά τι  
 λυπηρόν, εἴτα σοῦ τάδ' ἐξήκουσ' ὕπο·  
 ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότος θ' ὕπερ  
 λέξαιμ' ἂν ὀρθῶς τῆς κασιγνήτης θ' ὁμοῦ. 555
- ΚΛ. καὶ μὴν ἐφίημ'· εἰ δέ μ' ᾧδ' αἰὲ λόγους  
 ἐξηρχες, οὐκ ἂν ἦσθα λυπηρὰ κλύειν.
- ΗΛ. καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι. τίς ἂν  
 τούτου λόγος γένοιτ' ἂν αἰσχίων ἔτι,  
 εἴτ' οὖν δικαίως εἴτε μῆ; λέξω δέ σοι, 560

548 φαίη] φαῖην A.—For δ', Tournier and Morstadt conj. γ'. 549 In L several letters (about six) have been erased after πεπραγμένοις. 551 τοὺς πέλας ψέγε] τοῖς πέλας λέγω Vindobonensis. 552 ἄρξασα] Nauck conj. λέξασα. 554 ἦν made in L from ἦν.—ἐφῆς] ἐφῆσ L, with an erasure above.—τοῦ τεθνηκότος θ' ὕπερ] τοῦ τεθνηκότος ὑπέρ L, with Γ, and others; θ' was added by Triclinius.

546 ἀβούλου, inconsiderate, — not taking proper thought for his children; cp. *Tr.* 139 τίς ᾧδε | τέκνοισι Ζῆν' ἀβουλον εἶδεν;—κακοῦ γνώμην, perverse,—in choosing to sacrifice his own offspring, rather than another's. There is a bitter irony in this mode of characterising what she regards as unnatural cruelty.

547 δοκῶ μὲν: 61 n.—εἰ καὶ, though (as is the case): cp. *O. T.* 408 εἰ καὶ τυραννεῖς, and appendix on *O. T.* 305.

548 εἰ φωνὴν λάβοι: cp. Aesch. *Ag.* 37 (ὄϊκος) εἰ φθογγὴν λάβοι. In the *Odyssey* the departed spirits are conceived unable to recognise or to accost the living, until they have tasted the offerings of blood (11. 153).—Similarly Oedipus imagines how Laius would testify, if he could return to life (*O. C.* 998).

549 τοῖς πεπραγμένοις, causal dat.; cp. Thuc. 3. 98 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους: *Tr.* 1127 n.

551 γνώμην δικαίαν σχοῦσα κ.τ.λ.: first attain to a just view of the matter, and then, but not sooner, blame thy neighbours. Schol.: ὅσον λογισμῷ χρησαμένη δικαίῳ τότε [=εἴτα] τοὺς πέλας ψέγε ἡμᾶς. The usual sense of the aor. ἔσχον

(‘came to have,’ ‘acquired’) is a reason for taking the words thus, rather than as referring to the subject of δοκῶ, ‘though I have held a just view’; in the latter case, we should have expected ἔχουσα. The aor. part. of the simple ἔχω is not frequent (*Od.* 4. 70 and Thuc. 5. 2 σχών: Antiphon or. 5 § 67 σχόντες: Her. 4. 203 σχούσι).

552 f. ἐρεῖς μὲν οὐχὶ κ.τ.λ. The antithesis implied by μὲν is given by vv. 554 f.: ‘I have not, indeed, provoked this discussion; still, I should like to speak.’ For ἐρεῖς preceding the negative, cp. *Ant.* 223 ἀναξ, ἐρῶ μὲν οὐχ κ.τ.λ. For the constr., ἐρεῖς...μ' ὥς, cp. 520.

ἄρξασά τι λυπηρόν: cp. fr. 339 ἄρξασαι Φρυγί τήν κατ' Ἀργεῖων ὕβριν. This constr., rare for ἄρχω, is regular for ὑπάρχω, as Dem. or. 19 § 280 εὐεργεσίας ἅς ὑπῆρξαν εἰς ἡμᾶς.—τάδ' ἐξήκουσ', alluding to the reproaches in vv. 518, 529, etc. Cp. *Ph.* 378 δηχθεὶς πρὸς ἀξήκουσεν, ‘stung by the abuse.’

554 f. τοῦ τεθνηκότος θ' ὕπερ. She will speak justly in the cause of both. The pathos of Iphigenia's death is not diminished, but enhanced, if Agamemnon



Was not that the part of a callous and perverse parent? I think so, though I differ from thy judgment; and so would say the dead, if she could speak. For myself, then, I view the past without dismay; but if thou deemest me perverse, see that thine own judgment is just, before thou blame thy neighbour.

EL. This time thou canst not say that I have done anything to provoke such words from thee. But, if thou wilt give me leave, I fain would declare the truth, in the cause alike of my dead sire and of my sister.

CL. Indeed, thou hast my leave; and didst thou always address me in such a tone, thou wouldst be heard without pain.

EL. Then I will speak. Thou sayest that thou hast slain my father. What word could bring thee deeper shame than that, whether the deed was just or not? But I must tell thee

τοῦ τεθνηκότος γ' ὑπερ A, E, and Ald.—Nauck formerly conj. τοῦ τεθνηκότος περί: but now would write τῆς κασιγνήτης ὑπερ here, and τοῦ τεθνηκότος θ' ὁμοῦ in 555. 556 λόγους] The 1st hand in L wrote λόγους, which a later hand has changed to λόγους. A has λόγους, the reading of most (perhaps all) other mss., and of the Aldine. Blaydes writes λόγους ἡλεγχεσ. 559 L has ἐτι in an erasure; but what the error had been seems uncertain. 560 λέξω] Morstadt conj. δέλω (*Progr. Schaffh.*, p. 21, 1864), suggested also by Wecklein (*Ar.* p. 44) and Herwerden (*Stud. Crit.* p. 15), and received by Nauck and Blaydes.

acted against his own will.—Hermann, reading τοῦ τεθνηκότος γ', took γε to imply that she would not defend herself. But the double τε suits the promise of impartiality.

556 ε. καὶ μὴν, lit., 'and verily,'—expressing assent to the request: cp. *Ant.* 221 n.—λόγους ἐξήρχεσ με=προσεφώνεις με: cp. 123 ff. τάκεῖς...οἰμωγὰν...Ἀγαμέμνονα: *O.C.* 1120 τέκνα...μηκύνω λόγον (speak at length to my children). ἐξάρχω was said esp. of beginning a musical strain (*Eur. Tro.* 148 ff. μολπὰν...ὄλαν...ἐξήρχον θεούς). Here it perhaps suggests the same idea, with a tinge of irony: 'if you always began in such a key,'—viz., of filial deference.

558—609 Clytaemnestra has argued that she was justified in slaying Agamemnon, because he had slain Iphigeneia. The topics of Electra's reply are as follows.

(1) 558—562. The wife who slew her husband would be a criminal, even if the motive had been just retribution; but the real motive was her love for Aegisthus. (2) 563—576. Agamemnon was not a free agent in slaying Iphigeneia; the act was forced upon him by Artemis.

(3) 577—583. Suppose, however, that he was a free agent, and wished to please his brother; still she was not justified in taking his life. (4) 584—594. And in any case her plea does not excuse her for living with the man who helped to slay her husband.—The speech then closes in a strain of reproach and defiance (595—609).

558 ε. καὶ δὴ λέγω σοι: the same formula as in 892 and *Ant.* 245,—καὶ δὴ expressing prompt compliance. Cp. also 1436, 1464. The sense of πατέρα is relative to the speaker, and not (as would be more natural) to the subject of φῆς: see on *Tr.* 1125 τῆς πατροφόντου μητρός.—For the doubled ἄν, cp. 333 f.

560 εἴτ' οὖν...εἴτε: cp. 199 n. We supply ἔκτεινας: cp. Aesch. *Eu.* 468 σὺ δ', εἰ δικαίως εἴτε μὴ, κρίνον δίκην, where ἔκτεινα is understood from v. 463.—λέξω: the fut. here implies the sense of a task from which the speaker will not shrink; 'I have to tell thee';—as elsewhere the fut. bespeaks indulgence for a request: *O.T.* 1446 προστρέψομαι: *Al.* 825 αἰτήσομαι. The conjecture δέλω seems unnecessary.



ὥς οὐ δίκη γ' ἔκτεινας, ἀλλὰ σ' ἔσπασεν  
 πειθὼ κακοῦ πρὸς ἀνδρός, ᾧ ταυῖν ζύνει.  
 ἐροῦ δὲ τὴν κυναγὸν Ἀρτεμιν, τίνος  
 ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι.  
 ἧ' γὰρ φράσω· κείνης γὰρ οὐ θέμις μαθεῖν. 565  
 πατὴρ ποθ' οὐμός, ὥς ἐγὼ κλύω, θεᾶς  
 παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν  
 στικτὸν κεράστιν ἔλαφον, οὗ κατὰ σφαγὰς  
 ἐκκομπάσας ἔπος τι τυγχάνει βαλῶν.

**561** οὐ made in L from οὐν.—δίκη γ'] Blaydes writes δίκη σφ'.—ἔσπασεν L, with most MSS., and Ald.: ἔσπασε T, E, Γ. Cp. cr. n. on O. C. 4.

**562** πειθὼ] πειθὼ L. **564** ποινὰς] In L a later hand has altered ποινὰς to ποιῆς.—τὰ πολλὰ πνεύματ'] Fröhlich conj. (ann. 1815) τὰ πλοῖ' ἀπνεύματ': A. E. Housman (*Class. Rev.*, vol. I. p. 240, 1887) τὰ πλοῖα πνεύματ'.—ἔσχ' ἐν L, with most MSS., and Ald.: ἔσχεν r (as Campb. reads).—Αὐλίδι] L has αὐλίδι in an erasure,—as F. Dübner thinks, from αὐλίωι: but α and λ, no less than δ, seem

**561 f.** ὥς οὐ δίκη γ': γε, emphasising δίκη, is suitable here, since δικαίως (560) expressed the first of two alternatives. For the omission of the object to ἔκτεινας, cp. *Ph.* 801 (ἐμπρησον), n.—ἔσπασεν, a stronger word than ἔλκυσε: cp. *Ant.* 791 (of Erôs) σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾶς ἐπὶ λῶβα.—πειθὼ: cp. *Od.* 3. 264 (Aegisthus) πόλλ' Ἀγαμεμνονέην ἄλοχον θέλγεσκ' ἐπέεσσιν.

**563 f.** κυναγόν: the Doric form, as in λοχαγός, ὀδαγός, etc. (*Ant.* 715 n.): but κυνηγετεῖν (*At.* 5), κυνηγία, κυνηγέτης.—ποινὰς, acc. in appos. with the sentence; cp. 129 n., Aesch. *P. V.* 563 τίνος ἀμπλακίας ποινὰς ὀλέκει; Eur. *Alc.* 6. καὶ με θητεύειν πατὴρ | θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠγάγκασεν.

τὰ πολλὰ πνεύματ' ἔσχ', 'she stayed those frequent winds,' which ordinarily blow from the coast of Greece,—causing a calm of unusual length. For τὰ πολλὰ, cp. 931: O. C. 87 τὰ πόλλ' ἐκείν' δτ' ἐξέχρη κακά: Aesch. *Ag.* 1456 μία τὰς πολλὰς, τὰς πάνυ πολλὰς | ψυχὰς ὀλέσας'. For ἔσχε as 'stopped,' cp. O. C. 888 βουθυτοῦντά μ'...ἔσχετ'.

Acc. to Aesch. (*Ag.* 149 f., 192), the Greeks were detained by adverse winds, blowing from the N.E.: and this seems to have been the account given in the *Cypria* (c. 776 B.C.), Proclus *Chrest.* p. 455: ἐπέσχευεν αὐτοὺς τοῦ πλοῦ χειμῶνας ἐπιπέμπονσα. But other authorities speak of a calm. Thus Eur. *I. A.* 9 ff. οὐκουν φθόγγος γ' οὐτ' ὀρνίθων | οὔτε θαλάσσης.

σιγαὶ δ' ἀνέμων | τόνδε κατ' Εὐριπον ἔχουσιν. Schol. Eur. *Or.* 647 ἐπειράθη τῆς θεοῦ ὀργιζομένης καὶ κατεχούσης τοὺς ἀνέμους. Tzetzēs on Lycophron 183 χολωθείσα δ' ἐπὶ τούτῳ ἡ θεὸς τοὺς ἀνέμους κατέσχευεν. Ovid (*Met.* 13. 183) combines both versions: *expectata diu, nulla aut contraria classi | Flamina sunt.*

It has been objected that vessels provided with oars need not have been detained by a calm. But the ships of the Greek fleet were not light craft. Each carried from 50 to 120 armed men, besides σκευὴ πολεμικά: and the warriors were also the rowers (cp. Thuc. i. 10). It is intelligible, then, that they should await the aid of wind before attempting the passage of the Aegæan. We must remember, too, the strong and shifting currents in the Euripus (στονόνεον πορθμόν, *Ant.* 1145: παλιρρόχθοις ἐν Αὐλίδος τόποις, Aesch. *Ag.* 191).

We cannot well render:—(1) 'He suffered those tedious winds,'—supplying ὁ πατὴρ from v. 558. Nor: (2) 'She directed those tedious winds at Aulis,'—a version which would at least require ἐπ' Αὐλίδι. Cp. *Ph.* 1119 ἔχε | δύσποστομον ἀρὰν ἐπ' ἄλλοις.

The conjecture πλοῖα for πολλὰ (cr. n.) would be an attractive remedy, if the idea of a calm were not admissible. It may be noticed, however, that the word πλοῖον, admitted by Aesch. as a synonym for ναὺς (*Ag.* 625), occurs in Soph. only once (fr. 127), and is not extant in Eur.

Αὐλίδι. Aulis was so named from the

that thy deed was not just; no, thou wert drawn on to it by the wooing of the base man who is now thy spouse.

Ask the huntress Artemis what sin she punished when she stayed the frequent winds at Aulis; or I will tell thee; for we may not learn from her. My father—so I have heard—was once disporting himself in the grove of the goddess, when his footfall startled a dappled and antlered stag; he shot it, and chanced to utter a certain boast concerning its slaughter.

to have been altered.—Wolff conj. ἐπ' Αὐλίδι. **565—567** Nauck, objecting to κείνης γὰρ οὐ θέμις μαθεῖν, to παίζων, and to ποδοῖν, would reduce these three verses to two, thus:—ἡ ἐγὼ φράσω. πατὴρ ποτ' οὐμός, ὡς ἐγὼ | κλύω, κατ' ἄλλος ἐξεκίνησεν θεᾶς. Otto Jahn would merely delete v. 565. **567** ἐξεκίνησεν L, with most MSS., and Ald.: ἐξενίκησε E, ἐξενίκησεν Aug. b, and codex B of Suidas s.v. ἐξεκίνησεν. **568** κατὰ σφαγὰς] σφαγὰς made in L from σφαγᾶς. Γ has κατασφαγὰς, as Hermann read on conjecture.—Monk, taking σφαγὰς

channel (αὐλός), as other towns were named from αὐλῶν 'a valley.' It stood on the Boeotian coast, in the territory of Tanagra, about three miles s. of the point where, at Chalcis in Euboea, the Euripus is narrowest. The site was a rocky peninsula (hence Αὐλῖδα πετρήσσαν, *Il.* 2. 496), having on the south of it a large basin, known as the βαθὺς λιμὴν (Strabo 3. p. 403). Pausanias saw at Aulis an ancient temple of Artemis, with two statues of the goddess (9. 19. 6).

**565** ἡ γὰρ φράσω, a self-correction, as in 352 ἡ μὰθ' ἐξ ἐμοῦ. It is not θέμις for a mortal to cross-question a goddess face to face.—For the simple gen. κείνης, cp. 668: *Ph.* 370 μαθεῖν ἐμοῦ.

**566** εἰ ὡς ἐγὼ κλύω, implying the possibility of other accounts. Aeschylus does not define the offence which had angered Artemis (*Ag.* 132). According to Euripides, Agamemnon had rashly vowed that he would sacrifice to her the fairest creature that the year should bring forth (*I. T.* 20).

θεᾶς...κατ' ἄλλος, a sacred precinct near the temple of Artemis at Aulis, mentioned in Eur. *I. A.* 1544, Ἀρτέμιδος ἄλλος λειμακάς τ' ἀνθεσφόρους, and called πολύθυτον, *ib.* 185. At many places on the eastern coasts of Greece Artemis was worshipped, esp. as λιμενοσκόπος (see on *Tr.* 637).

παίζων, 'amusing himself,' 'taking his pleasure.' The allusion is to the pursuit of game, though παίζω had no definitely technical sense like that of our word 'sport.' We find the verb associated with hunting in *Od.* 6. 104 ff. (Artemis) τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι |

τῇ δέ θ' ἅμα νύμφαι, κοῦραι Διὸς αἰγίοχοιο, | ἀγρονόμοι παίζουσι. Dindorf quotes Plut. *Alex.* 23 πολλὰκις δὲ παίζων καὶ ἀλώπεκας ἐθήρευε καὶ ὄρνιθας. Tzetzes, in telling the story, says, ἐξελεθὼν ἐπὶ κυνηγέσιον (on Lycophr. 183).

ποδοῖν: i.e., by the sound of his feet; not by their touch.

**568** ἔλαφον, 'a stag.' The word can also mean 'a hind,' as in fr. 86 κερούσσα...ἐλαφος.—**στικτὸν** (*Ph.* 184) = βαλίων: Eur. *Bacch.* 111 στικτῶν...νεβρίδων: Kaibel *Epigr.* 1082. 4 στικτὴν ἔλαφον.—**κεράστην**: cp. the Homeric ἔλαφον κεραῶν (*Il.* 3. 24, etc.).

οὐ κατὰ σφαγὰς, concerning the slaughter of it: cp. Her. 1. 31 τὰ κατὰ τὸν Τέλλον...ἔσπας: *id.* 2. 3 κατὰ μὲν δὴ τὴν τροφὴν τῶν παιδίων τοσαῦτα ἔλεγον. Others understand (less well, I think), 'on the occasion of the slaughter' ('*beim Erlegen desselben*,' G. Wolff; and so Nauck).

**569** ἔκκομπάσας ἔπος τι τυγχάνει, 'he chanced to utter a certain (irreverent) boast,' βαλὼν, 'after hitting' (with an arrow, or perh. with a javelin). ἔπος τι is euphemistic: cp. Hyginus *Fab.* 98 *superbiusque in Dianam locutus est*. The vaunt would naturally follow, not precede, the hit. And so we read elsewhere. Schol. Eur. *Or.* 647 *καυχησάμενος δὲ ἐπὶ τῇ ἐπιτυχίᾳ, καὶ εἰπὼν ὡς οὐδ' ἂν αὐτὴ ἡ Ἀρτεμις οὕτως ἐβαλεν, ἐπειράθη τῆς θεοῦ ὀργιζομένης κ.τ.λ.* Proclus *Chrest.* p. 455 Ἀγαμέμνων ἐπὶ θήρᾳ βαλὼν ἔλαφον ὑπερβάλλειν ἔφησε καὶ τὴν Ἀρτεμιν. Tzetzes on Lycophr. 183 τρώσας ἔλαφον μέγα *καυχήσας ἐφθέγγετο οὕτως*: Οὐδὲ ἡ Ἀρτεμις (sc. οὕτως ἂν ἐβαλεν).

καὶ τούδε μηνίσασα Λητώα κόρη 570  
 κατείχ' Ἀχαιοὺς, ὡς πατήρ ἀντίσταθμον  
 τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.  
 ᾧδ' ἦν τὰ κείνης θύματ'· οὐ γὰρ ἦν λύσις  
 ἄλλη στρατῷ πρὸς οἶκον οὐδ' εἰς Ἴλιον.  
 ἀνθ' ὧν βιασθεῖς πολλὰ κἀντιβὰς μόλις 575  
 ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.  
 εἰ δ' οὖν, ἔρῳ γάρ καὶ τὸ σόν, κείνον θέλων  
 ἐπωφελῆσαι ταυτ' ἔδρα, τούτου θανεῖν  
 χρὴν αὐτὸν οὐνεκ' ἐκ σέθεν; ποίῳ νόμῳ;  
 ὅρα τιθεῖσα τόνδε τὸν νόμον βροτοῖς 580  
 μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τιῆς.  
 εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι  
 πρώτῃ θάνοις ἄν, εἰ δίκης γε τυγχάνοις.

as 'throat,' would change οὐδὲν (governed by βαλὼν). 571 ὡς] Fröhlich, and Wecklein (*Ars* p. 17), conj. ἔως. 572 αὐτοῦ r, and Ald.; αὐτοῦ L, with most MSS. 573 f. τὰ κείνης] τὰ κείνησ L.—οὐ γὰρ ἦν λύσις] Wunder conj. οὐ γὰρ ἦλυσις | ἄλλη στρατῷ πρὸς οἶκον ἦν, οὐδ' Ἴλιον. For ἦν λύσις, Nauck conj. ἦξις ἦν.—εἰς Ἴλιον] ἐς Ἴλιον Nauck.—Mekler suspects these two verses. 575 βιασθεῖς]

This is the reason against taking τυγχάνει with βαλὼν, as= 'he shoots and hits'; cp. *Il.* 15. 581 θηρητὴρ ἐτύχησε βαλὼν; *Her.* 3. 35 εἰ... τοῦ παιδὸς... βαλὼν τύχοιμι. The vaunt must then precede the hit.

Others take βαλὼν with ἔπος: 'he chanced to let fall some boastful word.' But this is objectionable on two grounds. (1) ἐκβάλλειν ἔπος is a very frequent phrase; *Il.* 18. 324; *Od.* 4. 503; *Pind.* 2. 81; *Aesch. Ag.* 1663, *Ch.* 47; *Her.* 6. 69, etc. But βάλλειν ἔπος does not seem to occur: even in *Ar. Ran.* 595 καὶ βαλεῖς τι μαλθακόν, κάκβαλεῖς is a *v.l.*, and probably right; cp. *Vesp.* 1289 σκωμμάτιον... ἐκβαλῶ. (2) ἐκκομπάσας, combined with βαλὼν in this sense, would be awkwardly redundant.

Monk, with Musgrave, took σφαγὰς as= *ingulum*, understanding, 'he uttered a vaunt, and hit the stag with his missile in the throat.' (*Mus. Crit.* 1. 77.)

570 ἐκ τούδε, *idcirco*.—μηνίσασα, of divine wrath, as in *O. C.* 965, *Tr.* 274; and so μήνις, *Ai.* 656, 757. But human resentment is denoted by the verb in *O. C.* 1274, *Ant.* 1177; and by the noun in *O. T.* 699, *O. C.* 1328.—Δητώα κόρη, cp. *O. T.* 267 τῷ Λαβδακέει παιδί (n.).

571 f. ὡς: the will of the goddess was interpreted by Calchas. Nothing would be gained by reading ἔως (monosyll.).—ἀντίσταθμον,=ἀντίτροπον, 'in compensation for.'—ἐκθύσειε. The midd. ἐκθύεσθαι is to *expiate* (ἀγος), or to *propitiate* (θεόν). But the act. ἐκθύειν is merely a strengthened θύειν, 'to make a sacrifice of,' implying some cruelty or violence: *Eur. Cyc.* 371 ἐφεστίους ἱκτῆρας ἐκθύεις δόμων.

573 f. ᾧδ' ἦν, instead of ᾧδ' εἶχε or τοιαῦτα ἦν. When an adv. is joined with εἶναι, the verb is more often impers., as in εἶ γὰρ ἔσται (*Eur. Med.* 89).—τὰ... θύματ': for the poet. pl., cp. *Tr.* 627 τὰ τῆς ξένης... | προσδέγματ'.—λύσις, 'release' from the detention at Aulis.

πρὸς οἶκον. The weather, which stopped the voyage to Troy, would also hinder some of the islanders from going home; but most of the allies from the mainland could have reached their respective ports with less difficulty; and we can only suppose that Calchas threatened them with the wrath of Artemis. In *Aesch. Ag.* 212 Agamemnon speaks as if a return home were possible, though disgraceful. In *Eur. I. A.* 94 ff. he is on the point of dismissing the army, when Menelaüs interferes.

Wroth thereat, the daughter of Leto detained the Greeks, that, in quittance for the wild creature's life, my father should yield up the life of his own child. Thus it befell that she was sacrificed; since the fleet had no other release, homeward or to Troy; and for that cause, under sore constraint and with sore reluctance, at last he slew her—not for the sake of Menelaüs.

But grant—for I will take thine own plea—grant that the motive of his deed was to benefit his brother;—was that a reason for his dying by thy hand? Under what law? See that, in making such a law for men, thou make not trouble and remorse for thyself; for, if we are to take blood for blood, thou wouldst be the first to die, didst thou meet with thy desert.

Nauck conj. *λιασθεῖς*.—Walter (*Emend. in Soph. spec.*, p. 13) conj. *πολλά τ' ἀντιβὰς*. 579 *νόμῳ* Tournier conj. *τρόπῳ*: Nauck, *λόγῳ*. 581 *τιθῆς* | *τίθησ* L: *τιθῆς* D (cod. Paris, 2820): *τιθῆς* T: *τίθης* A, with most mss. The Ald. has *τιθῆς* (*sic*). 583 *τυγχάνοις* 1: *τυγχάνεις* L, with most mss., and Ald. 584—586 These three verses, omitted in the text of L, have been added in the margin by the 1st hand.

575 *πολλά* goes with both participles. Nauck objects that it must mean 'often,' and conjectures *λιασθεῖς*. But see *Il.* 11. 556f., *ὡς Ἀϊας τότ' ἀπὸ Τρώων τετιημένος ἦτορ | ἦϊε, πόλλ' ἀέκων*. *Ph.* 254 *ὦ πόλλ' ἐγὼ μοχθηρός*.—*ἀντιβὰς*: cp. *Her.* 6. 73 (*οὐκ*) *ἐδικαίειν ἔτι ἀντιβαίνειν*. *Verg. Geo.* 4. 301 *Multa reluctanti*.—*μόλις*, *aegre*: *Ant.* 1105 *μόλις μὲν, καρδίας δ' ἐξισταμαι*: *Ph.* 329. Aeschylus describes the struggle in the father's soul, until *ἀνάγκας* *ἔδυν* *λέπαδνον* (*Ag.* 206—221).

577 *εἰ δ' οὖν*, 'but if it was with the wish,' etc.,—referring to Clytaemnestra's words in 537 ff. Cp. *Aesch. Ag.* 1042 *εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιπρέποι τύχης* ('but if the doom of slavery should befall').—*ἔρῳ γὰρ καὶ τὸ σόν*, 'for I will state thy plea (537 ff.) also': cp. *Tr.* 479 *δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν*. *Al.* 1313 *ὅρα μὴ τοῦμόν ἀλλὰ καὶ τὸ σόν*.

578 *εἰ τοῦτον...οὐνέκ'*: for the large interval between the case and this prep., cp. *O. T.* 857 f.—*νόμῳ*, 'rule,' 'principle'; *Ant.* 908, *Tr.* 616.

580 *εἰ...μὴ...τιθῆς*. The subjunctive here is supported by our best ms., L, which has *τίθησ*, while in 584 it has *τίθησ*. In 584 *τιθῆς* is clearly right: 'see that you are *not* making a false excuse' (she is actually making it). Cp. *Plat. Theæt.* 145 C *ὅρα μὴ παίζων ἔλεγεν*: and other examples in n. on *Ph.* 30.

Here, either *τίθησ* or *τιθῆς* would be suitable. (1) With *τιθῆς*:—'See that, in making this rule, you are *not* making woe

for yourself.' This means that to make the rule (as she is doing) is at once (logically) to make the woe. (2) With *τιθῆς*:—'See *lest*, in making this rule, you *make* woe for yourself': i.e., the rule may have the woe as a consequence. The woe is a future contingency (583 *εἰ δίκης γε τυγχάνοις*), against which Electra warns her. On the whole, I now prefer *τιθῆς*. Cp. 1003 *ὅρα κακῶς πράσσοντε μὴ μείζω κακὰ | κτησώμεθ'*: fr. 82 *ἀλλ' ὅρα μὴ κρείσσον ἦ. τιθεῖσα...νόμον*: cp. n. on *Ant.* 8: *Eur. Alc.* 57 *πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθησ*.

582 *εἰ γὰρ κτενοῦμεν*. Note two points of syntax here. (1) We have two protases, not co-ordinate: the first of them, *εἰ κτενοῦμεν*, states the primary condition, on which everything else depends. 'If that is to be the rule,—then (if you got your due) you would die.' Cp. *Al.* 782 f.: *Eur. Suppl.* 1084 *εἰ δ' ἤμεν νέοι | δις καὶ γέροντες, εἰ τις ἐξημέραν, | διπλοῦ βίου λαχόντες ἐξωρθώμεθ'*. (2) The first protasis has the fut. indic.: the second protasis and the apodosis have the optat. with *ἄν*, not as a softened future, but in a potential sense. Cp. *Thuc.* 1. 142 *φρούριον δ' εἰ ποιήσονται, τῆς μὲν γῆς βλάπτειν ἂν τι μέρος*. *Eur. Tro.* 730 *εἰ γὰρ τι λέξεις ᾧ χολώσεται στρατός, | οὗτ' ἂν ταφείη παῖς δδ', οὗτ' οἴκου τύχοι*.

*πρώτη*: i.e., no one has more fully deserved the penalty.



ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὔσαν τίθης.  
 εἰ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου ταυῦν 585  
 αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,  
 ἥτις ξυννέδεις τῷ παλαμναίῳ, μεθ' οὗ  
 πατέρα τὸν ἀμὸν πρόσθεν ἐξαπώλεσας,  
 καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν εὔσεβεῖς  
 κάξ εὔσεβῶν βλαστόντας ἐκβαλοῦς' ἔχεις. 590  
 πῶς ταυτ' ἐπαινέσαιμ' ἄν; ἢ καὶ ταυτ' ἐρεῖς  
 ὡς τῆς θυγατρὸς ἀντίποινα λαμβάνεις;  
 αἰσχροῦς δ', εἰάν περ καὶ λέγῃς· οὐ γὰρ καλὸν  
 ἐχθροῖς γαμείσθαι τῆς θυγατρὸς οὐνεκα.  
 ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἕξεστί σε, 595  
 ἢ πᾶσαν ἱὴς γλῶσσαν ὡς τὴν μητέρα  
 κακοστομοῦμεν. καὶ σ' ἔγωγε δεσπότην

584 τίθης] So L (τίθησ), with most of the later MSS., and Suidas (s.v. σκῆψις): τίθεις A: τιθῆς T: τιθῆς L<sup>2</sup> (=Lb), Γ. The Ald. has τίθης, as in 581. Wecklein writes τιθεῖς, with Cobet (*Misc. Crit.* p. 284); cp. 596. 585 θέλεις] Meineke conj. θέμις: F. W. Schmidt, σθένεις.

588 ἀμὸν made in L from ἐμὸν by an early hand.—Wunder rejects this v. 589 f. παιδοποιεῖς] Blaydes conj. παιδοποιεῖ.—κάξ] In L the κ has been written (or else enlarged) by a later hand.—Nauck conj. εὐγενεῖς κάξ εὐγενῶν.—βλαστόντας A, E: βλαστῶντας L, Γ, etc. 591 ἐπαινέσαιμ' ἄν] γρ. ἐπαινέσωμεν S in the marg. of L: which Nauck adopts.—

584 f. εἰσόρα, instead of ὄρα: cp. 611, 997.—οὐκ οὔσαν, = ψευδῆ, unreal, false: cp. Ar. *Ran.* 1052 ET. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα; ΔΙΣ. μὰ Δέ, ἀλλ' ὄντ'.—τίθης: see on 580f.—εἰ...θέλεις, here merely a form of ironical courtesy: but in O.T. 343 = 'if you choose.'

587 f. τῷ παλαμναίῳ, more forcible than φονεῖ: cp. Tr. 1207 φονέα γενέσθαι καὶ παλαμναῖον σθέν (n.).—πρόσθεν ἐξαπώλεσας. The point of πρόσθεν is that, having *first* used his aid to slay her husband, she has put him in that husband's place.

589 f. παιδοποιεῖς. The active voice of this verb is rarer than the middle, but is proved by metre in Eur. *Herac.* 524, Ar. *Ecol.* 615. In both forms it is usually said of the man.

Erigone, daughter of Aegisthus and Clytaemnestra (Tzetzes on Lyc. 1374), was mentioned by the early cyclic poet Cinaethon (Paus. 2. 18. 6), and was the theme of Sophocles in his *Ηριγόνη*. Hyginus (*Fab.* 122) notices a son of Aegisthus named Aletes, but does not record the mother.

εὔσεβεῖς: schol. rec.: ἐννόμους, ἥγουν ἐξ ἐννόμου γάμου. 'Stainless,' as being the legitimate offspring of a lawful marriage.—κάξ εὔσεβῶν: τουτέστιν ἐννόμῳ γάμῳ ἡρμοσμένων (schol.). The reference is to both parents, not to Agam. only.

By τοὺς...πρόσθεν εὔσεβεῖς Electra means Orestes and herself. Both are 'cast out' of their just rights. Cp. O.T. 611 φίλον...ἐσθλὸν ἐκβαλεῖν. Eur. *El.* 62 τεκοῦσα δ' ἄλλους παῖδας Ἀλγίσθῳ πᾶρα | πάρεργ' Ὀρέστην κάμει ποιεῖται δόμων.—βλαστόντας. Some mss., including L, have βλαστῶντας: but, though βλαστῶν is classical, βλαστῶν occurs only in late Greek, as schol. Pind. 4. 65 βλαστῶ: Hermas *Past.* p. 57 (ap. Veitch) βλαστῶντα.—ἐκβαλοῦς' ἔχεις, an emphatic perfect, like ἀτιμάσας ἔχει (*Ant.* 22).

591 f. πῶς ταυτ' ἐπαινέσαιμ' ἄν; Cp. Ph. 451 ποῦ χρή τίθεσθαι ταῦτα, ποῦ δ' αἰνεῖν...;

ἦ is better here than ἦ. 'How can such an act be approved? Or will you plead that, though bad in itself, it is excused by the provocation?'—The constr. is:—ἦ ἐρεῖς ὡς καὶ ταῦτα λαμβάνεις ἀντί-



But look if thy pretext is not false. For tell me, if thou wilt, wherefore thou art now doing the most shameless deeds of all,—dwelling as wife with that blood-guilty one, who first helped thee to slay my sire, and bearing children to him, while thou hast cast out the earlier-born, the stainless offspring of a stainless marriage? How can I praise these things? Or wilt thou say that this, too, is thy vengeance for thy daughter? Nay, a shameful plea, if so thou plead; 'tis not well to wed an enemy for a daughter's sake.

But indeed I may not even counsel thee,—who shriekest that I revile my mother; and truly I think that to me thou art

ἡ MSS.: ἡ Brunck.—ταῦτ' Dobree: τοῦτ' MSS. 592 λαμβάνεις] The 1st hand in L wrote τυγχάνει (the reading of Γ and Λ<sup>2</sup>). This has been erased, and above it λαμβάνει (not -εις) has been written in small letters, either by S, or (as the form of λ rather leads me to think) by the 1st hand. The other MSS. have λαμβάνεις. 593 f. αἰσχροῦς δ', L, with most MSS., and Ald.: αἰσchrῶς Γ: αἰσchrῶς γ' Hartung.—λέγῃς] λέγῃς L, made from λέγεις by a later hand.—οὐ] Dobree conj. ποῦ.; —Vv. 593, 594 are rejected by Wilamowitz (*Hermes* XVIII. 219). Blaydes had already (1873) suspected both, but chiefly v. 594. 595 σε made in L from σοι. 596 ἴης r: ἴεισ L: ἴεις Brunck, Wecklein. 597 κακοστομοῦμεν] Nauck conj.

ποινα τῆς θυγατρὸς; lit., 'that thou takest this also as compensation,' etc. (This seems truer than to make ταῦτα an acc. of respect, 'in regard to this also.') The traditional reading, *καὶ τοῦτ'*, admits of the same rendering. But Greek idiom favours the assimilation of the pronoun to *ἀποινα* (cp. *O.C.* 88 n.); and *ταῦτ'* would easily have become *τοῦτ'*, if it had been supposed that the sense was, 'Wilt thou say *this* too?'

593 f. αἰσchrῶς δ', sc. ἐρεῖς. I leave the traditional δ': for, though it might well be absent, it adds a certain vivacity to the retort. 'Will that be your plea? Nay, it will be a shameful one.'—*ἐάν περ καὶ λέγῃς*, 'if you do allege it' (as it is scarcely conceivable that you should). Here *καὶ* goes closely with the verb: cp. *Ant.* 90 *εἰ καὶ δυνήσῃ γ'*.

ἐχθροῖς γαμείσθαι. Cp. *Tr.* 1236 f., where Hyllus demurs to marrying Iole (whom he regards as indirectly the cause of his father's death): *κρείσσον κάμει γ', ὦ πάτερ, θανεῖν | ἢ τοῖσιν ἐχθίστοισι συνναλεῖν ὁμοῦ*. Aegisthus is, in *Electra's* view, an ἐχθρός, primarily as having helped to murder Agamemnon. As the son of Thyestes, and the murderer of Atreus, he is in a further sense the ἐχθρός of all Atreidae.

These two verses, though not indispensable, seem genuine. Were they

omitted, the transition from 592 to 595 would be somewhat abrupt.

595 f. *ἀλλ' οὐ γάρ*, elliptical: 'But (I will argue no more), for,' etc.: cp. 223 n.—*πάσαν ἴης γλώσσαν*, poet. for *πάσαν φωνὴν ἴης*: cp. fr. 843. 3 *πολλὴν γλώσσαν ἐκχέας μάτην*: *Tr.* 323 *διήσει γλώσσαν* (n.). *Plat. Legg.* 890 D *πάσαν, τὸ λεγόμενον, φωνὴν ἰέντα*, i.e., 'with all possible earnestness.' *Euthyd.* p. 293 A *πάσαν ἥδη φωνὴν ἥφλειν, δέόμενος τοῖν ξένων...σώσαι ἡμᾶς*.

597 f. *κακοστομοῦμεν*: the verb occurs only here: cp. *εὐστομεῖν* (*O.C.* 18). The conj. *κακορροδοῦμεν* is illustrated by *Eur. Hēr.* 340 *ἐνυγόνους κακορροθεῖς*, but is needless.

*καὶ σ' ἐγὼ γε δεσπότιν*. It is not easy to decide whether *καὶ* here means (1) 'and indeed,'—or (2) like *καίτοι*, 'and yet.' The latter sense may be illustrated by *Tr.* 1048, *Ant.* 332, and *Ar. Eq.* 1250 *χαίρων ἀπιδί· καὶ σ' ἄκων ἐγὼ | λέπω*. It would refer to *τὴν μητέρα*. 'You complain that I revile my mother. And yet you are no mother in my view, but a mistress.' But the other interpretation is simpler. *καὶ* will then refer to the instance of harshness already given (*ἡ πάσαν ἴης γλώσσαν*). 'And indeed I regard you as being (in all things) as much a mistress as a mother.' [I formerly understood:—'And indeed it is even worse,—it is a case

ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,  
ἢ ζῶ βίον μοχθηρόν, ἔκ τε σοῦ κακοῖς  
πολλοῖς αἰεὶ ξυνούσα τοῦ τε συννόμου. 600

ὁ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγών,  
τλήμων Ὀρέστης δυστυχῇ τρίβει βίον·  
ὃν πολλὰ δὴ με σοὶ τρέφειν μιάστορα  
ἐπητιάσω· καὶ τόδ', εἶπερ ἔσθενον,  
ἔδρων ἄν, εὖ τοῦτ' ἴσθι. τοῦδέ γ' οὐνεκα 605

κῆρυσσέ μ' εἰς ἅπαντας, εἴτε χρῆς κακὴν  
εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.  
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἰδρῖς,  
σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν.

ΧΟ. ὀρώ μένος πνέουσιν· εἰ δὲ σὺν δίκη 610  
ζύνεστι, τοῦδε φροντίδ' οὐκέτ' εἰσορώ.

ΚΛ. ποίας δ' ἐμοὶ δεῖ πρὸς γε τήνδε φροντίδος,

κακορροοῦμεν.—καὶ σ' ἔγωγε] Kayser conj. ἀλλ' ἐγώ σε. 601 ὁ δ' ἄλλος] Wex (1837) conj. ὁ δ' ἄμους, and so also Meineke and G. Krüger: Neue, ὁ δ' ἄλλος': Heimsoeth, ὁ δ' ἄλλοσι ζῶν: Nauck, ὁ δ' ἄλλαχού γῆς. Blaydes writes, ὁ δ' ἀδελφὸς ἔξω (proposing also ἔξω δ' ἀδελφός, or ὁ δ' ἐν ξένῃ γῇ). 603 δὴ μέ σοι L. δὴ με σοὶ Brunck. 606 χρῆς Wunder: χρῆ MSS.: Nauck conj. λῆς: Hense, ἐρεῖς.

of a slave taunting her mistress': but this is perhaps too artificial.] For δεσπότην, cp. 264, and 1192 δουλεύω.

εἰς ἡμᾶς is best taken as = εἰς ἐμέ, since Orestes (601) is beyond the reach of the domestic tyranny denoted by δεσπότην. Cp. 116 ἡμετέρον. There is no awkwardness in ἡ (599), since it follows νέμω.

599 f. βίον μοχθηρόν: see vv. 189 ff. —ἐκ τε σοῦ = ἐκ σοῦ τε: cp. 249 f. (n.). —κακοῖς ... ξυνούσα: cp. 241 (ξυνναοίμ'): O. T. 303 νόσφ' σύνεστιν.—συννόμου: so O. C. 340 αἰ...σύννομοι.

601 f. ὁ δ' ἄλλος: not, 'the other' (of us two), which would be ὁ ἕτερος (though Theocr. 6. 45 has οὐδαλλος for οὐδέτερος): but, 'that other one,'—that other member of our family,—of whom she was thinking when she spoke of τοὺς πρόσθεν εὐσεβεῖς (589). Some critics understand, 'and he, besides.' For this use of ἄλλος, see O. T. 290 n.: but it does not seem in place here.—No emendation (cr. n.) is probable, or needful.—χεῖρα σὴν: see on 11.

τρίβει βίον, in weary exile: cp. 159 ἀχέων. Ar. Pl. 526 ὀδυνηρότερον τρίψεις βίον.

603 The reason for writing δὴ με σοὶ rather than δὴ μέ σοι is that σοὶ,

placed thus, would almost necessarily receive a slight emphasis when the verse was spoken. But the chief emphasis is on μιάστορα, and, so far as the sense is concerned, an enclitic σοι would suffice. Whitelaw's version brings this out:—'Of whom I hear thee rate me that he lives | Reared up by me, for vengeance.'

μιάστορα, here, the avenger of a crime, like ἀλάστωρ: so Aesch. Eum. 176 ἕτερον ἐν κάρᾳ | μιάστορ' ἐκ κένου πάσεται. Eur. Med. 1371 οἷδ' εἰσὶν, οἶμοι, σὺ κάρᾳ μιάστορες.—Cp. 275.

605 τοῦδέ γ' οὐνεκα: 387 n.

606 f. εἰς ἅπαντας: cp. O. T. 93 εἰς πάντας αἰῶνα (n.).—χρῆς. As to the forms χρῆς, χρῆ, see on Ant. 887 εἴτε χρῆ θανεῖν, | εἴτ' ἐν τοιαύτῃ ζωσά τυμβεύειν στέγη,—where ζωσά excludes χρῆ. Here, as in Ai. 1373 (σοὶ δὲ δρᾶν ἔξεσθ' ἃ χρῆς), χρῆ is possible, but certainly less natural than a verb in the 2nd person.

στόμαργον. It is probable that στόμαργος was only another form of στόμαλγος, which is not found; though στομαλγία was preferred to στομαργία, as γλωσσάλγος to γλωσσαργία. Both γλώσσαλγος and γλώσσαργος occur in later Greek.

608 f. τῶνδε τῶν ἔργων ἰδρῖς, ironi-

less a mother than a mistress; so wretched is the life that I live, ever beset with miseries by thee and by thy partner. And that other, who scarce escaped thy hand, the hapless Orestes, is wearing out his ill-starred days in exile. Often hast thou charged me with rearing him to punish thy crime; and I would have done so, if I could, thou mayst be sure:—for that matter, denounce me to all, as disloyal, if thou wilt, or petulant, or impudent; for if I am accomplished in such ways, methinks I am no unworthy child of thee.

CH. I see that she breathes forth anger; but whether justice be with her, for this she seems to care no longer.

CL. And what manner of care do I need to use against her,

**607** στόμαλγον Hartung. **608** ἔργων] A *v.l.* κακῶν occurs in two of the later MS. (Vindob., Pal.), and in Eustath. p. 1969. 18. The schol.'s paraphrase, εἰ γέγονα τοῦτοις τοῖς κακοῖς ἐνοχος,—‘these reproaches,’—does not warrant the inference that he read κακῶν. Suidas (*s.v.* ἰδρίας) has λόγων. **609** κατασχύνω L, with most MSS.: κατασχυνῶ γ. **610** σὺν δίκῃ] Reiske conj. καὶ δίκη: Blaydes writes, σοὶ δίκη. **612** πολὰς δ' ἔμοι Ναυκ (Monk having already proposed πολὰς ἔμοι, *Mus. Crit.* i. 78). L has ποῖας δέμοι, with a trace of erasure over the final ι.

cal, as though these ἔργα were praiseworthy accomplishments. The *v.l.* κακῶν, for ἔργων, is very inferior.—σχεδόν τι, ‘almost,’ *i.e.*, ‘it may perhaps be said that...’; cp. *Ant.* 470 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω (n.).

οὐ κατασχύνω: commonly in a good sense: cp. *Al.* 1304 f.: *Il.* 6. 209 μηδὲ γένος πατέρων αἰσχυνόμεν. Eur. *Or.* 1169 (Orestes speaking of his father), δν οὐ κατασχυνῶ.

**610 f.** ὁρῶ μένος πνέουσιν κ.τ.λ.: ‘I see that she (Electra) is breathing anger; but whether she has justice on her side, of that I no longer see any regard (on her part).’ Electra’s speech, which began with temperate argument, has passed (at v. 595) into a strain of angry reproach—closing with the avowal that she would have wished to see Orestes take blood for blood (604 f.). The leader of the Chorus has once before reproved Electra’s vehemence (213—220). Here the utterance is exactly parallel with that of the Chorus in *Ant.* 471 f. (after Antigone’s defiant speech to Creon),—δηλοῖ τὸ γέννημ' ὥμῳν ἐξ ὧμοῦ πατρός | τῆς παιδός· εἰκειν δ' οὐκ ἐπίσταται κακοῖς.—For μένος πνέουσιν cp. Aesch. *Ch.* 33 κότον | πνέων.

σὺν δίκῃ ξύνεστι is an unusual pleonasm, but analogous to ἐνεῖναι ἐν τινι (*O.C.* 116), παρῆναι παρά τινι (*Ph.* 1056), προσθῆσθαι πρὸς τινι (Aesch. *Pers.* 531), etc. Cp. *Ph.* 1251 ξὺν τῷ δικαίῳ. It

would be awkward (1) to understand τὸ μένος ξύνεστιν αὐτῇ (schol.); or (2) ἐκείνη ξύνεστι τῷ μένει (Herm.). The conj. of Blaydes, εἰ δὲ σοὶ δίκη etc., yields a clear phrase (cp. *O.T.* 274 f.): but σοὶ is objectionable. He understands, ‘I see that Electra is angry; but you (Clytaemnestra) do not consider whether she is in the right.’ Paley, who adopts this conjecture, takes πνέουσιν to mean Clyt., and σοὶ, Electra.

Other interpretations are:—(1) ‘I see that Electra is wroth; but as to whether she is in the right, I see no concern (anywhere),’—a timid way of saying that *Clytaemnestra* shows no such concern. So the schol. (2) ‘I see that *Clytaemnestra* is angry, but not that she cares whether she is right’—an inference from some gesture. Both these versions rely on the fact that φροντίδος (612) is plainly an echo of φροντίδ' (611). But: (a) it does not follow that φροντίδ' is not *Electra's* thought. (b) It is surely clear that πνέουσιν must be Electra; and (c) as in *Ant.* 471 f., the second clause naturally refers to the same person.

**612** πολὰς δ' ἔμοι δει. The Chorus having said that Electra takes no φροντίς as to whether she is in the right, *Clytaemnestra* rejoins, ‘And what manner of φροντίς do I need in regard to her?’—*i.e.*, ‘Must I not indeed be on my guard against her, seeing that she is capable of

- ἥτις τοιαῦτα τὴν τεκοῦσαν ὕβρισεν,  
καὶ ταῦτα τηλικούτος; ἄρά σοι δοκεῖ  
χωρεῖν ἂν εἰς πᾶν ἔργον αἰσχύνης ἄτερ; 615
- ΗΛ. εὖ νυν ἐπίστω τῶνδ' ἐμ' αἰσχύνην ἔχειν,  
κεῖ μὴ δοκῶ σοι· μανθάνω δ' ὁθούνεκα  
ἔξωρα πράσσω κοῦκ ἐμοὶ προσεικότα.  
ἀλλ' ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σά  
ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βία· 620  
αἰσχροῖς γὰρ αἰσchrὰ πράγματ' ἐκδιδάσκειται.
- ΚΛ. ὦ θρέμμ' ἀναιδές, ἡ σ' ἐγὼ καὶ τὰμ' ἔπη  
καὶ τάργα τὰμὰ πόλλ' ἄγαν λέγειν ποεῖ.
- ΗΛ. σύ τοι λέγεις νυν, οὐκ ἐγώ· σὺ γὰρ ποεῖς  
τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὐρίσκεται. 625
- ΚΛ. ἀλλ' οὐ μὰ τὴν δέσποιναν Ἄρτεμιν θράσους  
τοῦδ' οὐκ ἀλύξεις, εὖτ' ἂν Αἰγισθος μόλη.
- ΗΛ. ὀρᾷς; πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι  
λέγειν ἅ χρεῖζοιμ', οὐδ' ἐπίστασαι κλύειν.

ποίας δέ μοι vulg.—τῇνδε] τῆσδε Γ.

614 τηλικούτος made in L from τηλικούτωσ.—ἄρα] The 1st hand in L wrote ἄρά σοι, which a later hand has changed to ἄρ' οὐ σοι, the reading of most MSS., and of Ald. In L<sup>2</sup> (=Lb) and Pal. ἄρά σοι remains.

616 νυν Monk: νῦν MSS.

618 προσεικότα γ: προσηκότα L.

621—625 These five vv. are rejected by A. Schöll. Verse 621 is suspected by

anything?' (614 f.). Cp. Ar. *Nub.* 1032 δεινὴν δέ σοι βουλευμάτων ἔοικε δεινὴν πρὸς αὐτόν. The sense recommends ἐμοὶ in preference to μοι. The order of words also favours it, since μοι would have been better placed after δεῖ.—As to δεῖ, remark that δεῖ μοὶ τινος is normal: see, e.g., fr. 852: Aesch. *Ag.* 848: Eur. *Med.* 565: Thuc. i. 71 § 3: Plat. *Rep.* 370 D, 389 D, *Soph.* 253 A, *Men.* 79 C, *Critias* 108 B, *Legg.* 674 C, 881 A: while δεῖ με τινος is much rarer (Aesch. *P. V.* 86, Eur. *Hipp.* 23, etc.). On the other hand, with the inf., δεῖ με λέγειν is normal, and δεῖ μοι λέγειν extremely rare (Xen. *An.* 3. 4. 35).

Others understand: (1) 'If Electra has no consideration for justice, why should I have any consideration for her,—i.e., show her any tenderness?' Or: (2) 'If she heeds not justice, why should I heed her?' Neither view seems well suited to the context.

614 f. καὶ ταῦτα, 'and that too': O. T. 37, *Ant.* 322.—τηλικούτος, fem. only here and in O. C. 751. The sense

is, 'so mature,'—old enough to know better. Cp. 185 f., and 962 ἀλεκτρα γηράσκουσιν. Not, 'so young.'—ἄρα, when the expected answer is 'yes,' has an ironical tone; 'pray, are you satisfied that she would...?': cp. O. T. 822 ἄρ' ἔφυν κακός;—followed by ἄρ' οὐχὶ πᾶς ἀναγνος;—χωρεῖν ἂν (=οὐχὶ χωροῖν ἂν) εἰς πᾶν ἔργον: cp. Ar. *Lys.* 543 ἐθέλω δ' ἐπὶ πᾶν λέναι. So *Ant.* 301 παντὸς ἔργου.

616 ff. εὖ νυν ἐπίστω, as in O. T. 658. (In *Ph.* 1240 εὖ νυν ἐπίστω is fitter.) νυν precedes a vowel also in O. T. 644, *Ant.* 705: *Ai.* 1129.

ἔξωρα, 'unseasonable,' from ὥρα in the sense of καιρός: nōt, 'unsuited to my age.' In Aeschin. or. i. § 95 ἔξωρος = 'past one's prime.'—προσεικότα: *Ph.* 902 f. τὴν αὐτοῦ φύσιν | ὅταν λιπὼν τις δρᾷ τὰ μὴ προσεικότα.

619 ff. ἀλλὰ...γάρ, elliptical: 'but (I have excuse), for,' etc.: cp. 223, 595.—ἡ...ἐκ σοῦ δυσμένεια: cp. *Ant.* 95 τὴν ἐξ ἐμοῦ δυσβουλίαν: *Tr.* 631 τὸν πόθον τὸν ἐξ ἐμοῦ.—ἐξαναγκάζει: cp. 256.—αἰσχροῖς, sc. πράγμασι: cp. 308 f.



who hath thus insulted a mother, and this at her ripe age? Thinkest thou not that she would go forward to any deed, without shame?

EL. Now be assured that I do feel shame for this, though thou believe it not; I know that my behaviour is unseemly, and becomes me ill. But then the enmity on thy part, and thy treatment, compel me in mine own despite to do thus; for base deeds are taught by base.

CL. Thou brazen one! Truly I and my sayings and my deeds give thee too much matter for words.

EL. The words are thine, not mine; for thine is the action; and the acts find the utterance.

CL. Now by our lady Artemis, thou shalt not fail to pay for this boldness, so soon as Aegisthus returns.

EL. Lo, thou art transported by anger, after granting me free speech, and hast no patience to listen.

Morstadt and Blaydes. Nauck would amend it thus: αἰσχροῖς γὰρ ἔργοις αἰσχρ' ἔπη διδάσκειται. **623** ποεῖ corrected in L from ποιεῖ. Cp. *Philoctetes*, Append. p. 234. **626** οὐ μὰ τὴν L, made from οὐ μάτην. A faint ω is discernible above υ.—δέσποινα] L has the letters να in an erasure.—Hartung writes, μὰ τὴν ἀνασσάν Ἀρτεμιν, ποιῶν θράσους. **628** μεθεῖσα L, with most MSS.: παρῆσα ι.

**622 f.** The word *θρέμμα* is not necessarily scornful (see *Ph.* 243 ὦ τοῦ γέροντος *θρέμμα* *Λυκομήδους*); but it is sometimes applied to monsters (*Tr.* 1093, etc.), or used, as here, in a disparaging tone, like our word 'creature'; cp. *Aesch. Th.* 182 (said to the Chorus), *θρέμματ' οὐκ ἀνασχετά*.

ἢ σ' ἐγὼ κ.τ.λ., a bitter echo of Electra's phrase (619 f.): 'Yes, indeed,—they draw only too many words from thee.' Others understand (less well, I think):—'Indeed, my forbearance in word and deed encourages thee to say too much.'

**624 f.** νιν=αὐτά, the πόλλ' ἄγαν (ἔπη): cp. 436.—εὐρίσκειται, 'find for themselves,'—hardly more than εὐρίσκει (but in *Ai.* 1023 *νύρόμην*='gained').

Cp. Milton, *Apology for Smectymnuus* (in his *Prose Works*, ed. Symmons, vol. 1. p. 236): 'I might also tell thee [the prelates], what Electra in Sophocles, a wise virgin, answered her wicked mother, who thought herself too violently reproved by her the daughter: "Tis you that say it, not I; you do the deeds, | And your ungodly deeds find me the words."'

**626 f.** οὐ μὰ is here followed by a second negative, as in 1239 f.: *Il.* 1. 86, 23. 44: *Ar. Ran.* 1043, etc.—δέσποιναν.

This title, given to Athena in *Ai.* 38, is not Homeric in ref. to a goddess, but is so used by Pindar (fr. 122. 14 *δέσποινα* *Κύπρου*). At Athens it was more especially applied to Persephonè (*Plat. Legg.* 796 B ἡ...παρ' ἡμῖν *κόρη καὶ δέσποινα*).

Ἀρτεμιν. Clytaemnestra calls upon the virgin-goddess to witness her threat, because she regards Electra as guilty of unmaidenly conduct (516 ff.). Electra has already appealed to Artemis (563), and again invokes her in 1238.

θράσους τοῦδ' οὐκ ἀλύξεις, 'thou shalt not escape (punishment) for this boldness'; causal gen.: cp. *Ant.* 931 *τούτων τοῖσιν ἀγνοῦσιν | κλαύμαθ' ὑπάρξει*. *Ar. Nuβ.* 1239 *οὐτοι... | ἐμοῦ καταπροῖξει* (on my account). See n. on *Ant.* 488 *οὐκ ἀλύξετον | μόρου κακίστου*, where the gen. denotes the penalty. And so *θράσους* is sometimes taken here: but 'escape from boldness' surely could not mean, 'escape from the penalty of boldness.' It is different when (*e.g.*) *φεύγων τόδ' αἶμα κοινόν* (*Aesch. Ch.* 1038) means, 'flying from (the stain of) a kinsman's murder.'—μόλη: cp. 313.

**628** ὀράς, in reproach; cp. *O. T.* 687, *Ant.* 735: *Eur. Andr.* 87 ὀράς;



- ΚΛ. οὔκουν ἑάσεις οὐδ' ὑπ' εὐφήμου βοῆς 630  
 θύσαι μ', ἐπειδὴ σοί γ' ἔφηκα πᾶν λέγειν;  
 ΗΛ. ἔω, κελεύω, θύε· μηδ' ἐπαιτιῶ  
 τοῦμόν στόμ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι.  
 ΚΛ. ἔπαιρε δὴ σὺ θύμαθ' ἢ παροῦσά μοι 635  
 πάγκαρπ', ἄνακτι τῷδ' ὅπως λυτηρίους  
 εὐχὰς ἀνάσχω δειμάτων ἅ νῦν ἔχω.  
 κλύοις ἂν ἤδη, Φοῖβε προστατήριε,  
 κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις 640  
 ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει  
 πρὸς φῶς παρούσης τῆσδε πλησίας ἐμοί,  
 μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ  
 σπείρῃ ματαίαν βάξιν εἰς πᾶσαν πόλιν.  
 ἀλλ' ὧδ' ἄκουε· τῇδε γὰρ καὶ γὼ φράσω.  
 ἃ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα 645  
 δισσῶν οὐεῖρων, ταῦτά μοι, Λύκει' ἄναξ,

**631** Blaydes would write *ἐπειδὴ σοί γ'*, in order to mark *σοί* as enclitic.—*σοί γ'* made in L from *σύ γ'*. **633** οὐκ ἂν | οὐ κἂν L. **636** ἀνάσχω] Blaydes conj. ἀνέπω.—*ἃ* L, with most MSS.: ὧν A, I, E (in these with *ἃ* superscr.), Harl., Vindobon.; and

ἀπανδῆς ἐν κακοῖς φίλοισι σοῖς.—*ἐκφέρει*: Thuc. 3. 84 ἀπαιδευσία ὀργῆς πλείστον ἐκφερόμενοι.

The *v. l.* *παρεῖσα* (cr. n.), though doubtless a mere conjecture, was a very natural one; for *μεθίεναι* (prop., 'to let go') seldom means, 'to permit.'

**630 f.** οὐδὲ goes with *θύσαι*. For the aor. inf., implying, 'to complete the sacrifice,' cp. 532, 285.—*ὑπ' εὐφήμου βοῆς*, 'with hushed clamour,' i.e., in silence. In Ar. *Av.* 959 *εὐφημὶ ἔστω* is the notice that the sacrifice is going to begin: see on *Ph.* 8 ff. For *ὑπό*, denoting the accompaniment, cp. 711, *Tr.* 419 (n.).

*ἐπειδὴ σοί γ'*: γε necessarily emphasises *σοί*: thus arranged, the words could not mean, *ἐπειδὴ γέ σοι*. She means, 'after giving you leave to say what you would, am I to meet with no forbearance?'—*πᾶν λέγειν*: Plat. *Apol.* 39 A *ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν*.

**632 f.** *κελεύω*, not 'command,' but 'exhort,' 'beg'; cp. Xen. *Athen. Resp.* 2. 18 *κωμωδεῖν...τὸν μὲν δῆμον οὐκ ἔωσιν, ἰδὶα δὲ κελεύουσιν* ('encourage' it). For the asyndeton, cp. Aesch. *P. V.* 937 *σέβου, προσέχου, θῶπτε τὸν κρατοῦντ'*

*ἀελ.*—*τοῦμόν στόμ'*: O. T. 426 *Κρέοντα καὶ τοῦμόν στόμα | προφηλάκιζε*.

**634 f.** An altar, and probably an image, of Apollo stand before the palace. The attendant of Clytaemnestra carries offerings of various fruits, which she is now commanded to *raise*, as with a gesture of solemn oblation (*ἐπαιρε*), and to place upon the altar. There is a resemblance to the scene in the *Oedipus Tyrannus*, where Iocasta, gravely alarmed, brings a suppliant branch and gifts of frankincense to Apollo Λύκειος, before the house (O. T. 911—923).

*ἢ παροῦσά μοι*, said to the *πρόσπολος*. For the nom. with art., instead of a voc., cp. Plat. *Symp.* p. 218 B *οἱ δὲ οἰκέται... πύλας...τοῖς ὥσιν ἐπιθεσθε*. [In Ar. *Ach.* 242, *πρόϋθ'* ἐς τὸ πρόσθεν ὄλεγον ἢ κανηφόρος, the correction *πρόϋθ'* 's may be right, though it is not necessary.]

*θύματα...πάγκαρτα*, commonly called (ἢ) *παγκαρπία*, or, for metre's sake, *παγκάρπεια*: fr. 366 (from the *Μάντις*, in a list of objects used for sacred rites), *ἐνῆν δὲ παγκάρπεια συμμειγῆς ὀλαῖς (= οὐλαῖς)*: Eur. fr. 912. 4 (spoken to Zeus) *θυσίαν ἄπυρον παγκαρπέας | δέξαι πλήρη προχυθείσαν*.

CL. Now wilt thou not hush thy clamour, or even suffer me to sacrifice, when I have permitted *thee* to speak unchecked?

EL. I hinder not,—begin thy rites, I pray thee; and blame not my voice, for I shall say no more.

CL. Raise then, my handmaid, the offerings of many fruits, that I may uplift my prayers to this our King, for deliverance from my present fears. Lend now a gracious ear, O Phoebus our defender, to my words, though they be dark; for I speak not among friends, nor is it meet to unfold my whole thought to the light, while *she* stands near me, lest with her malice and her garrulous cry she spread some rash rumour throughout the town: but hear me thus, since on this wise I must speak.

That vision which I saw last night in doubtful dreams—if it hath come for my good, grant, Lycean king,

so Ald. 641 πολυγλώσσῳ] The scribe of L has added the letters λυ above the line: after πο he had written ι or υ.—Meineke and Bergk conj. παλιγγλώσσῳ: Blaydes, κακογλώσσῳ. 642 εἰς] ἐς r and Ald. 644 νυκτὶ τῇδε] τῇδε νυκτὶ r. 645 διςσὼν] Schenkel (1869) and Blaydes conj. δεινῶν: Autenrieth,

635 f. λυττήρους...δειμάτων (410 n.): cp. 447, 1490. So Iocasta asks Apollo for a λύσιν εὐαγῇ (O. T. 921).

ἀνάσχω has been much suspected: Nauck even pronounces it 'undoubtedly' corrupt. Yet cp. Eur. *El.* 592, where the Chorus are exhorting Electra to pray for a happy result: ἀνεχε χέρας, ἀνεχε λόγον ('uplift thy prayer'), | λει λιτὰς ἐς θεούς. There, the phrase is associated with the uplifting of the hands in supplication (*Il.* 3. 318 θεοῖσι δὲ χεῖρας ἀνέσχον). The same thought may be present here, though we need not assume it.—Not, 'that I may lift up (the θύματα) as εὐχάς.'

637 κλύεις ἄν, a reverent petition; cp. 1491.—προστατήριε: see on *Tr.* 208 f. τὸν εὐφάρετταν | Ἀπόλλω προστάταν. Like Artemis (Aesch. *Th.* 449), Apollo was thus called as 'defender' of the house before which his image or altar stood. Here Clytaemnestra is invoking him more especially as ἀλεξίκακος, averter of evil: Ar. *Av.* 61 Ἀπολλὸν ἀποτρόπαιε.

638 κεκρυμμένην, here=αἰνιγματώδη, covert in meaning, though spoken aloud,—because she merely alludes to her vision, without describing it, and without naming the persons to whom she refers (644—654). So Theogn. 681 ταῦτά μοι ἤνιχθω κεκρυμμένα τοῖς ἀγαθοῖσιν. The ancients associated evil with any prayer which could not be freely uttered. The

maxim μετὰ φωνῆς εὐχεσθαι was ascribed to Pythagoras (Clemens Alex. *Strom.* 4. 26 § 173). 'Not every one is ready,' says Persius (2. 6), *turmurque humilesque surros* | *Tollere de templis et aperto vivere voto*. Cp. Horace *Ép.* 1. 16. 59.—οὐ γὰρ ἐν φίλοις, meaning Electra: for the plur., cp. 652.

640 πρὸς φῶς with ἀναπτύξαι: cp. *Ph.* 580 δεῖ δ' αὐτὸν λέγειν | εἰς φῶς δ λέξει.

641 f. πολυγλώσσῳ, 'garrulous,' agrees with Clytaemnestra's complaints of Electra in 520, 623. παλιγγλώσσῳ, in the sense of 'ill-omened' (βλασφήμω Hesych.), would be no gain.—σπεῖρη: cp. fr. 592 μὴ σπεῖρε πολλοῖς τὸν παρόντα δαίμονα ('spread it abroad').—ματαίαν seems here to mean 'rash,' 'reckless,' rather than 'false.' If Clytaemnestra openly avowed her fears or hopes, Electra would merely wish to publish them.

643 ὅδ' refers to 638: 'hear my prayer in this covert form, for I on my part (κάγῳ) can use no other.' Cp. *Tr.* 554 τῇδ' ὑμῖν φράσω.

644 f. γάρ, prefatory (32).—δισσῶν ὀνείρων (neut., cp. Eur. *H. F.* 518 ὄνειρα), 'ambiguous' dreams, ἀμφιβόλων. The ordinary sense of διςσὰ ὄνειρα would be (1) 'two dreams,' or (2) 'two sets of dreams.' But it can mean also, (3) 'dreams of two kinds': cp. Arist. *Rhet.* 1. 15 § 13 μάρτυρές εἰσι διττοί (are of two kinds), οἱ

εἰ μὲν πέφηνεν ἐσθλά, δὸς τελεσφόρα,  
 εἰ δ' ἐχθρά, τοῖς ἐχθροῖσιν ἔμπαλιν μέθες·  
 καὶ μὴ με πλούτου τοῦ παρόντος εἴ τις  
 δόλοισι βουλευουσιν ἐκβαλεῖν, ἐφῆς,  
 ἀλλ' ὡδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῳ 650  
 δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,  
 φίλοισί τε ξυνούσαν οἷς ξύνειμι νῦν  
 εὐήμεροῦσαν καὶ τέκνων ὅσων ἐμοὶ  
 δύσνοια μὴ πρόσσεστιν ἢ λύπη πικρά.  
 ταῦτ', ὦ Λύκει' Ἀπολλων, ἴλεως κλύων 655  
 δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.  
 τὰ δ' ἄλλα πάντα καὶ σιωπῶσης ἐμοῦ  
 ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι.  
 τοὺς ἐκ Διὸς γὰρ εἰκὸς ἐστὶ πάνθ' ὅραν.

## ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς 660  
 εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε;  
 ΧΟ. τάδ' ἐστίν, ὦ ξέν'· αὐτὸς εἰκασας καλῶς.

δύσνων: Michaelis, διπλῶν.

646 πέφηνεν] πέφυκεν Vindobon., and schol. on 645, who quotes vv. 646 f.: so Hartung reads.

649 βουλευουσιν] Wecklein (*Ar.* p. 38) conj. βουλευοῖεν.—ἐφῆς] L has ἐφῆς (η in the form Η), with η written above: it seems to have been originally ἐφέως, as L<sup>2</sup> (=Lb) has ἐφῆς made from ἐφεις.—ἐφῆς A, Γ, etc., and Ald.

650 ὡδέ μ' L: ὡδέ μ' A (εμ in an erasure).—αἰεὶ L, with most MSS., and Ald.: αἰεὶ Γ.—ἀβλαβεῖ βίῳ] B. Arnold conj. ἀβλαβῇ βίον.

μὲν παλαιοὶ οἱ δὲ πρόσφατοι. And 'dreams of two kinds' are here, 'dreams which admit of two interpretations,'—i.e., which may be either good or bad. Cp. Lucian *Alex.* 10 διπλοῦς τινὰς καὶ ἀμφιβόλους καὶ λοξοὺς χρησμοὺς συγγράφων. [The *sing.* διπλῶν often expresses 'ambiguity,' as in *Arist. Pol.* 2. 3 (p. 1261 b 20), τὸ γὰρ 'πάντες' διπλῶν: but that is different.]

Fr. Jacobs (*ap.* Wunder) understood, 'two dreams,'—as if Clyt.'s vision consisted of two parts,—the return of Agamemnon, and the growth from the sceptre (417—423). This seems forced. Still less can we assume that there was some second dream which Clyt. did not relate even to the Sun-god (425).

Λύκει' ἄναξ: Iocasta, too, appeals to Apollo in this quality (*O. T.* 919). Both as a god of light, and as a destroyer of foes, the Λύκειος is fitly invoked here: see above on 6.

646f. ἐσθλά...ἐχθρά. Since the sceptre which put forth the luxuriant growth was that which *Aegisthus* now carries (420f.), Clytaemnestra might well regard the dream as so far susceptible of a good meaning. On the other hand, the apparition of Agamemnon (ὁ πανώλης, 544) must needs disquiet her. And so the import of the vision as a whole seemed doubtful.

Cp. Aesch. *Pers.* 217, where the Chorus are advising Atossa how to propitiate the gods after her dream: εἴ τι φλαῦρον εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν τελείν, ἢ τὰ δ' ἀγὰθ' ἐκτελεῖ γενέσθαι σοὶ τε καὶ τέκνῳ σέθεν κ.τ.λ.

ἔμπαλιν μέθες, *retro mitte*, 'allow to recoil' upon them: so στρέφειν ἔμπαλιν (*Eur. Med.* 923, etc.). ἔμπαλιν would be weak here if it meant merely, 'on the contrary.'

648f. εἴ τις, meaning Electra and

that it be fulfilled; but if for harm, then let it recoil upon my foes. And if any are plotting to hurl me by treachery from the high estate which now is mine, permit them not; rather vouchsafe that, still living thus unscathed, I may bear sway over the house of the Atreidae and this realm, sharing prosperous days with the friends who share them now, and with those of my children from whom no enmity or bitterness pursues me.

O Lycean Apollo, graciously hear these prayers, and grant them to us all, even as we ask! For the rest, though I be silent, I deem that thou, a god, must know it; all things, surely, are seen by the sons of Zeus.

*Enter the PAEDAGOGUS.*

PAE. Ladies, might a stranger crave to know if this be the palace of the king Aegisthus?

CH. It is, sir; thou thyself hast guessed aright.

**651** δόμους] Blaydes conj. θρόνους.—ἀμφέπειν made in L from ἀμφ' ἔπειν. **653** εὐήμεροῦσαν] In L an early hand has written over α what some regard as an acute accent, but what is rather (as Dübner saw) the letter ι, indicating εὐήμεροῦσι(ν), a correction which Kvícala too proposes. Erfurd conj. εὐήμεροῦσα.—τέκνων] Benedict conj. τέκνους.—Nauck rejects this v. and the next. **654** πρόσσστιν made in L from πρόσστιν. **659** πάνθ' made in L from πάνθ': whence Wecklein (*Arts* p. 13) conj. πᾶν.—ὀρᾶν] ὀρᾶν L.—Jahn rejects this v. **662** ἡκαστας

Orestes. Even before the dream, this thought had haunted her (293 ff.).

**650** ἀλλ' ὅδε κ.τ.λ., sc. δός: cp. 72 n.—ἀβλαβεῖ βίῳ: *Tr.* 168 ἤν ἀλυπήν βίῳ.

**651 f.** δόμους: as she says to Aegisthus in Aesch. *Ag.* 1672, ἐγὼ | καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.—ἀμφέπειν, attend to, here, 'sway': Pind. *O.* 1. 12 θεμιστεῖον δς ἀμφέπει σκάπτων. *Cp.* *Ant.* 1118 ἀμφέπει | Ἰταλίαν.

φιλοισι, i.e., Aegisthus: for the plur., cp. 346.

**653 f.** εὐήμεροῦσαν goes adverbially with ξυνούσαν, 'consorting in prosperity.' The acc. is better than the nom., since it includes this condition in her prayer.

καὶ τέκνων (τούτοις) ὅσων κ.τ.λ.: 'and with (those) of my children, from whom,' etc.: τέκνων is partitive gen., the antecedent to ὅσων being understood. *Cp.* *Plat. Rep.* 387 E ὁρθῶς ἅ' ἄν...θρήνους...γυναῖξ...ἀποδιδόμεν, καὶ...ἄσσοι κακοὶ τῶν ἀνδρῶν, i.e. (τούτοις) ἄσσοι.

We might also take τέκνων as standing, by attraction, for τέκνους. When the antecedent is thus attracted, it usually comes after the relative (*O.C.* 56); but sometimes precedes it, as in *Tr.* 151 f. τὸτ' ἄν τις εἰσίδουτο... | ...κακοῖσιν (for κακά) οἷς

ἐγὼ βαρύνομαι. In examples of the latter kind, however, the acc. (and not, as it would be here, the dat.) is elsewhere the case attracted. In favour of taking τέκνων as partitive, it may be added that this suits the distinction between two groups of τέκνα. By ὅσων she means Chrysothemis, Iphianassa, and the offspring of her union with Aegisthus (157; 589).

ἐμοί...πρόσσστιν, attends upon me; cp. *Tr.* 453 ἐλευθέρῳ | ψευδεὶ καλεῖσθαι κήρ πρόσσστιν οὐ καλή.

**656** πᾶσιν ἡμῖν: i.e., to herself, Aegisthus, and the loyal children (652 ff.).

**657** τὰ δ' ἄλλα πάντα,—her wishes concerning her *foes*. When the news from Phocis comes a moment later, it is as if the god had answered the unspoken prayer.

**660** Following the directions given in vv. 39 ff., the Paedagogus now appears as a ξένος Φωκεύς. *Cp.* *O.T.* 924 ff., where the messenger from Corinth presents himself to Iocasta and the Chorus.

πὼς ἂν εἰδείην, a courteous mode of inquiry; cp. 1103: *O.T.* 924 ἄρ' ἂν παρ' ὑμῶν, ὡ ξένοι, μάθοιμι ὅπου | τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου; For πὼς ἂν in wishes, cp. *Ph.* 531 f.



- ΠΑ. ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ  
κείνου; πρέπει γὰρ ὡς τύραννος εἰσοραῖν.
- ΧΟ. μάλιστα πάντων· ἦδε σοι κείνη πάρα. 665
- ΠΑ. ᾧ χαῖρ', ἀνασσα· σοὶ φέρων ἦκω λόγους  
ἡδεῖς φίλου παρ' ἀνδρὸς Αἰγίσθω θ' ὁμοῦ.
- ΚΛ. ἐδεξάμην τὸ ρῆθέν· εἰδέναι δέ σου  
πρώτιστα χρῆζω, τίς σ' ἀπέστειλεν βροτῶν.
- ΠΑ. Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670
- ΚΛ. τὸ ποῖον, ᾧ ξέν'; εἰπέ· παρὰ φίλου γὰρ ὦν  
ἀνδρός, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.
- ΠΑ. τέθνηκ' Ὀρέστης· ἐν βραχεὶ ξυνθεῖς λέγω.
- ΗΛ. οἱ γὰρ τάλαιν', ὅλωλα τῇδ' ἐν ἡμέρᾳ.
- ΚΛ. τί φῆς, τί φῆς, ᾧ ξεῖνε; μὴ ταύτης κλύε. 675
- ΠΑ. θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω.
- ΗΛ. ἀπωλόμην δύστηνος, οὐδέν εἰμ' ἔτι.
- ΚΛ. σὺ μὲν τὰ σαντῆς πρᾶσσ', ἐμοὶ δὲ σύ, ξένε,  
τάληθες εἰπέ, τῷ τρόπῳ διόλλυται;
- ΠΑ. κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω. 680
- κείνος γὰρ ἔλθων εἰς τὸ κοινὸν Ἑλλάδος  
πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν,

Brunck: *εἰκασας* MSS., and Ald.  
*εἰκάζων*: Schäfer, *τήνδε γ' εἰκάζων*.

667 *Αἰγίσθω θ'*] *Αἰγίσθω δ' Γ*,  
erased; ἀπέστειλε A, Γ, etc., and Ald.

663 *τήνδ' ἐπεικάζων*] Reiske conj. *τήνδ' ἔτ'*

665 *ἦδε*] *ἦδέ L*: *ἦδέ A*, etc., and Ald.

669 ἀπέστειλεν L, but with *ν* partially

670 *πρᾶγμα*] Mekler conj. *χάρμα*.—

663 f. ἦ καὶ: cp. 314 n.—ἐπεικάζων  
κυρῶ: cp. *Ph.* 223 *τύχοιμ' ἂν εἰπῶν*:  
Aesch. *Suppl.* 588 καὶ τόδ' ἂν γένος λέγων  
ἐξ Ἑπάρου κυρήσαις. (But below, in 1176,  
*εἰπῶν κυρεῖς* has not this sense.)

πρέπει γὰρ: cp. Eur. *Suppl.* 1056 ὡς  
οὐκ ἐπ' ἀνδρὶ πένθιμος πρέπεισι δρᾶν.

665 μάλιστα πάντων, in reply, as  
Ar. *An.* 1531, Plat. *Phaedr.* 262 c πάντων  
γέ που μάλιστα. So μάλιστά γε (*O. T.*  
994), and καὶ μάλιστα.

ἦδε σοι κείνη πάρα, yonder (ἦδε) is she  
for whom you ask: *Ant.* 384 ἦδ' ἔστ'  
ἐκείνη: *O. C.* 138 δδ' ἐκείνος ἐγώ. Cp. 1115.

666 f. The ᾧ prefixed to χαῖρε marks  
joyous excitement, as in *Al.* 91, Eur. *El.*  
1334, etc. It occurs also in Comedy, Ar.  
*Ach.* 872, *Eg.* 1254, *Lys.* 853.

668 ἐδεξάμην τὸ ρῆθέν, 'I welcome  
the omen' (of λόγους ἡδεῖς). For the aor.,  
cp. 1322, 1479: *Ant.* 1307 ἀνέπταν: *O. C.*  
1466 ἔπτηξα: *Al.* 693 ἔφριξα: and n. on  
*O. T.* 337.

Instant recognition of an utterance as  
well-omened was a way of appropriating  
the omen. The proper formula was δέ-  
χομαι τὸν οἰωνόν or τὸν ὄρνιν (Her. 9. 91;  
Ar. *Pl.* 63). But δέχομαι alone was  
enough (Xen. *An.* 1. 8. 17: cp. Aesch.  
*Ag.* 1653 δεχομένους λέγεις θανεῖν σε).  
The phrase used here recurs in Her.  
8. 114 δεξάμενος τὸ ρῆθέν ἀπαλλάσσετο:  
cp. also Eur. *El.* 622 προσηκάμην τὸ  
ρῆθέν.

εἰδέναι...σου: cp. 565 n.

670 Φανοτεὺς: 45 n.—πρᾶγμα πορ-  
σύνων μέγα, lit., 'in furtherance of an  
important matter'; i.e., for the purpose  
of acquainting you with important news.  
Cp. Eur. *Alc.* 1149 τὸν προκειμένον πόνον]  
...πορσυνῶ μολών.

671 τὸ ποῖον; cp. *O. T.* 120 n.

673 ἐν βραχεὶ ξυνθεῖς: cp. Eur. fr.  
362. 5 βραχεὶ δὲ μύθῳ πολλὰ συλλαβῶν  
ἐρῶ: Thuc. 2. 41 ξυνελών τε λέγω. It  
has been supposed that the spectators

PAE. And am I right in surmising that this lady is his consort? She is of queenly aspect.

CH. Assuredly; thou art in the presence of the queen.

PAE. Hail, royal lady! I bring glad tidings to thee and to Aegisthus, from a friend.

CL. I welcome the omen; but I would fain know from thee, first, who may have sent thee.

PAE. Phanoteus the Phocian, on a weighty mission.

CL. What is it, sir? Tell me: coming from a friend, thou wilt bring, I know, a kindly message.

PAE. Orestes is dead; that is the sum.

EL. Oh, miserable that I am! I am lost this day!

CL. What sayest thou, friend, what sayest thou?—listen not to her!

PAE. I said, and say again—Orestes is dead.

EL. I am lost, hapless one, I am undone!

CL. (*to ELECTRA*) See thou to thine own concerns.—But do thou, sir, tell me exactly,—how did he perish?

PAE. I was sent for that purpose, and will tell thee all. Having gone to the renowned festival, the pride of Greece, for the Delphian games,

πορσύνων] Hense conj. πορθμεύων. 674 οὐ γὰρ Ald.: οὐ ἐγὼ MSS. 676 πάλαι λέγω L (with γρ. τὸτ' ἐννέπω superscr.), Γ, etc., and Eustath. p. 702. 4: πάλιν λέγω L<sup>2</sup> (=Lb), Pal.: τὸτ' ἐννέπω A, with a few others, and Ald. 681 κλεινὸν MSS., and Ald.: κοινὸν Thomas Magister p. 286 (*s.v.* πρόσχημα); which Bergk

were intended to perceive a second meaning in *ἐννέπει*,—that of ‘composing’ a false story (see n. on 584); but this would surely be unfitting here.

675 τί φῆς, τί φῆς...; This lively phrase (*Ar. Nuθ.* 1444, *Lys.* 710) serves to shew that her excitement is of a joyful kind. It is in a different tone from the πῶς εἶπας which greets similar announcements elsewhere (*O. T.* 943, *Ph.* 414).—*ξείνε*: cp. *O. C.* 33 n.—*ταύτης*, scornful: cp. *O. T.* 429 ἢ ταῦτα δῆτ' ἀνεκτὰ πρὸς τοῦτου κλένει;

676 νῦν τε καὶ πάλαι: cp. *Ant.* 181 n. The variants (cr. n.) seem to have been prompted by ignorance of the fact that πάλαι could refer to a recent moment.—*CP. Tr.* 877 XO. τέθηκεν ἢ τάλαινα; TP. δεύτερον κλένεις.

677 οὐδέν εἰμ' ἔτι: *Ph.* 1217 ἔτ' οὐδέν εἰμι.

678 f. τὰ σαντῆς πράσσω: as ‘to be over-busy’ is περισσὰ πράσσειν (*Ant.* 68) or δρᾶν (*Tr.* 617). *Plat. Rep.* 433 A τὸ τὰ ἐαυτοῦ πράττειν καὶ μὴ πολυπραγμαίνειν.—

διόλλυνται, historic pres., as *O. T.* 560 ἔρρει, *Ant.* 1175 αἰμάσσεται.

680 κάπεμπόμην...καὶ...φράσω: ‘as...so’: *Ant.* 1112 αὐτὸς τ' ἔδρησα καὶ παρὼν ἐκλύσομαι (n.).

681 f. γὰρ: 32 n.—πρόσχημ' ἀγώνος (defining gen.)=πρόσχημ' ἀγωνιστικόν, while Ἑλλάδος is possessive gen.: ‘the pride of Greece, (consisting in) a festival.’ *CP. Aesch. Ch.* 183 καρδίας κλυδώνιον | χολῆς (defining gen.): *Eur. H. F.* 449 δακρύων (defining gen.)... | ..δσων πηγᾶς.

πρόσχημα, anything ‘put forward’ (cp. 525), here means, that which is put forward as an ornament or glory: cp. *Her.* 5. 28 ἡ Μίλητος...μάλιστα δὴ τότε ἀκμάσασα καὶ δὴ καὶ τῆς Ἰωνίης ἦν πρόσχημα (‘glory’): *Polyb.* 3. 15. 3 Καὶνὴν πόλιν, ἧτις ὥσπερ πρόσχημα καὶ βασιλείον (‘capital’) ἦν Καρχηδονίων ἐν τοῖς κατὰ τὴν Ἰβηρίαν τόποις: *Strabo* 10. 450 (of Calydon and Pleuron) τὸ δὲ παλαιὸν πρόσχημα τῆς Ἑλλάδος ἦν ταῦτα τὰ κτίσματα: *Plut. Alex.* 17 Σάρδεϊς, τὸ πρό-

ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων  
δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,  
εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβας·

685

δρόμου δ' ἰσώσας \*τάφσει τὰ τέρματα  
νίκης ἔχων ἐξῆλθε πάντιμον γέρας.  
χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,  
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.  
ἐν δ' ἴσθ'· ὅσων γὰρ εἰσεκήρυξαν βραβῆς  
[δρόμον διαύλων πένταθλ' ἃ νομίζεται,]

690

and Campbell adopt.

**683** ὀρθίων] P. Faber conj. ὀρθρίων ('at daybreak').—

κηρυγμάτων] Herwerden conj. γηρυμάτων.

**684** δρόμον προκηρύξαντος r, and

Ald.: δρόμον προκηρύξαντος L, A, etc.

**686** δρόμον δ' L, with most MSS., and

Ald.: δρόμον δ' T: δρόμω δ' Suidas (s.v. δρόμοις).—τάφσει Musgrave (who wrote

τῇ φέσει) on Eur. *Phoen.* 1135: τῇ φύσει MSS. For the conjectures, see Append.—

Nauck would place vv. 686, 687 after 695.

**688** ἐν πολλοῖσι παῦρα] Bergk,

Blaydes and Nauck conj. ἐν παύροις πολλὰ.

**689** τοιοῦδ'] τοιάδ' r, and so

σχημα τῆς ἐπὶ θαλάττῃ τῶν βαρβάρων  
ἡγεμονίας.

**Δελφ. ἀθλων:** cp. 48 n.

**683 f.** ὀρθίων: cp. Eur. *I. A.* 94  
ὀρθίω κηρύγματι | Ταλθύβιον εἶπον πάντ'  
ἀφιέναι στρατόν.

**δρόμον . . οὐ πρώτη κρίσις.** There were  
three classes of ἀγῶνες at the Pythian  
festival; (1) the μουσικοί, in music, poetry,  
etc., which, as Plut. (*Quaest. Conv.* 2. 4)  
shows, came first; (2) the γυμνικοί, foot-  
races, and trials of skilled strength; and (3)  
the ἵππικοί, chariot-races and horse-races.  
Little is known as to the details. But  
this passage shows that at Delphi, as in  
the Greek games generally, (a) the γυμ-  
νικοί ἀγῶνες, or a large part of them,  
preceded the ἵππικοί; and (b) of the γυμ-  
νικοί, the foot-races came first.

**685** εἰσῆλθε, came into the lists (like  
κατέβη): cp. 700: Dem. or. 18 § 319  
(of an Olympian victor) τῶν εἰσελθόντων  
πρὸς αὐτὸν ἄριστα ἐμάχετο.

**686** ἰσώσας \*τάφσει: 'having made  
the end of his course even with the  
starting-place,'—i.e., having run back  
again to that place in the stadium from  
which he started. Musgrave's conjec-  
ture, τάφσει for τῇ φύσει, affords the  
best solution here. If it be right, then  
the foot-race meant is either (a) the  
δίαυλος, in which the competitor rounded  
the καμπτήρ at the further end of the  
course, and returned to the starting-place  
(Aesch. *Ag.* 344 κάμψαι διαύλου θάτερον  
κῶλον πάλιν): or better, (b) the δόλιχος,

in which he performed that double course  
several times. (The number of stadia  
in the δόλιχος was usually, if not always,  
an even number: cp. art. 'Stadium' in  
Smith's *Dict. Ant.* vol. II., 2nd ed.) The  
race in which the course was traversed  
only once (properly called στάδιον) can-  
not be intended, since the verse could  
not mean, 'having finished the race as  
swiftly as he began it': still less, 'having  
made the end seem simultaneous with  
the start,'—by his marvellous speed.  
[This last was Musgrave's own view,  
which he sought to support from Anti-  
pater Sidonius, *Epigr.* 39: ἡ γὰρ ἐφ'  
ὕσπληγγων ἡ τέρματος εἶδε τις ἄκρου | ἤτ-  
θεον, μέσσω δ' οὐποτ' ἐνὶ σταδίῳ.]

Now there is evidence that the cus-  
tomary order for the foot-races was, 1.  
δόλιχος, 2. στάδιον, 3. διάυλος. See  
Boeckh *C. I. G.* no. 1590 and 1591 (re-  
ferring to games at Thespieae, circ. 240  
B.C.): also no. 2214 (games at Chios, circ.  
100—80 B.C.). Paus. 6. 13. 3 (of the  
athlete Polites at Olympia), δολίχον τε  
ἐν ἡμέρᾳ τῇ αὐτῇ καὶ παραντίκα σταδίου  
λαβὼν νίκην προσέθηκε διαύλου σφίσι τὴν  
τρίτην. It would agree, then, with the  
words οὐ πρώτη κρίσις (684) if the δόλιχος  
were meant here. [As to Plat. *Legg.*  
833 D, see Appendix.]

For ἄφεις as 'starting-place,' cp.  
Suidas (s.v. ἀπὸ γραμμῆς): γραμμῆς,  
ἣν ἄφεισιν καὶ βαλβίδα καλοῦσιν: Paus.  
6. 20. 9 ἡ τοῖς σταδιοδρόμοις ἄφεις πε-  
ποιήται: id. 5. 15. 5 ἐν δὲ τῶν ἵππων τῇ

when he heard the loud summons to the foot-race which was first to be decided, he entered the lists, a brilliant form, a wonder in the eyes of all there; and, having finished his course at the point where it began, he went out with the glorious meed of victory. To speak briefly, where there is much to tell, I know not the man whose deeds and triumphs have matched his; but one thing thou must know; in all the contests that the judges announced,

Bruck.—Schneidewin conj. τοῖα τάνδρος, placing (with Vauvilliers) a colon after οἶδα.

**690—695** These six vv. are rejected by Paley. **690** βραβῆς L, with *ει* written above by a later hand. An *ι* subscript has also been added under *ῆ*. So too in 709, where *εἰ* is superscript.

**691** δρόμων διαύλων πένταθλ' ἃ νομίζεται L, with most MSS. Some MSS. of Suidas s.v. βραβεῖς have δρόμον, and ὅσον in 690. An attempt at correction was made by writing πεντάεθλ': so T, A (as corrected), and

ἀφέσει, ἐν μὲν τῷ ὑπάλθρῳ τῆς ἀφέσεως κ.τ.λ.—Dindorf notes that in Aristeides vol. I. p. 339 the words τῆς ἀφέσεως were corrupted to τῆς φύσεως.

The proposed versions of the vulgate τῇ φύσει, and other attempts to correct it, are discussed in the Appendix.

**687 νίκης...γέρας.** In the Pythian games the prize was a wreath of laurel; hence Paus. says ἀνέλετο τὴν δάφνην of a Pythian victor (10. 7. 7), as τὸν κότινον ἀνέλετο of a victor at Olympia (6. 13. 3). The laurel for this purpose was brought from the vale of Tempè, the bearer being a παῖς ἀμφιθαλής (i.e., one whose parents were both living), schol. *Argum.* Pind. *Pyth.* He was attended by a flute-player, Plut. *De Music.* c. 14 τῷ κατακομίζοντι παιδί τὴν Τεμπικὴν δάφνην εἰς Δελφοὺς παραμαρτεῖ αὐλήτης. A palm-branch was also given, the palm (φοῖνιξ) being sacred to Apollo: Plut. *Quaest. Conv.* 8. 4. 4 κακεῖ (Πυθοῖ) πρῶτον ἐπὶ τιμῇ τοῦ θεοῦ δάφνη καὶ φοῖνικι τοὺς νικῶντας ἐκόσμησαν, ἅτε δὴ καὶ τῷ θεῷ...φοῖνικας ἀνατιθέντες.

**688 ε. χῶπως μὲν κ.τ.λ.:** 'and, to speak briefly, where there is much that might be told (ἐν πολλοῖσι), I do not know the deeds and triumphs of such a man,'—i.e., I have never seen, or heard of, his equal. Then, in 690, ἐν δ' ἔσθ' κ.τ.λ., δέ answers to the μὲν in 688: i.e.: 'The briefest way, indeed (μὲν), of describing his exploits, is simply to say that they were matchless. But (δέ) one particular you must be told,—viz., that he won in *all* the contests.'—For ἐν πολλοῖσι, cp. Pind. *P.* 9. 83 βαῖα δ' ἐν μακροῖσι ποικίλλειν, ἀκόσ σοφοῖς: 'to adorn a few things, where the choice is large,

best pleases a poet's ear.'—For ὅπως, without ἄν, cp. 390.

Others explain:—οὐκ οἶδα δὲ ὅπως τοιοῦθ' ἀνδρὸς ἔργα καὶ κράτη λέγω σοι παῦρα ἐν πολλοῖς: 'I do not know how to describe his deeds to you briefly, when they were so many.' The place of οἶδα can be justified by *O. T.* 1251. But: (1) thus construed, the words ought to mean, 'I do not know how to describe his deeds as few.' The other meaning would require ἐν παύροις, or the like. And (2) ἐν πολλοῖσι is then awkward.

**690 ὅσων,** by attraction for ὅσους.—**ἐισεκήρυξαν:** the only other instance of this compound in a classical writer is *Ar. Ach.* 135 ἕτερος ἀλαζὼν οὗτος ἐσκήρύνεται.

**βραβῆς,** the form of the nom. plur. for *εν* stems which prevails in Attic inscrr. down to the middle of the 4th cent. B.C. (Meisterhans, *Gramm. Att. Inscrr.* § 31.)—These are the judges who award the prizes and regulate the contests: *εἰσεκήρυξαν*, because they ordered the κήρυξ to do so (cp. n. on 693 ff.). The ἀγωνοθέται of the Pythian games were the Amphictyons,—the games being held in April, in the Delphic month Βουκάτιος (=the Attic Munychion), when the ἐαρνὴ πυλάα took place at Delphi (cp. Boeckh *C. I. G.* 1688: Aeschin. or. 3 § 254). The Amphictyons appointed ἐπιμεληταί, like the Olympic Ἑλλανοδίκαι, to superintend the festival (Plut. *Quaest. Conv.* 7. 5. 1), and the βραβῆς here are these, or their subordinates. Cp. Plat. *Legg.* 949A γυμνικῶν τε καὶ ἱππικῶν ἄλλων ἐπιστάτας τε καὶ βραβέας.

**691 δρόμων διαύλων.** For the attempts to amend this v., see Appendix.



τούτων ἐνεγκὼν πάντα τάπινικια  
 ὠλβίζειτ', Ἀργεῖος μὲν ἀνακαλούμενος,  
 ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος  
 Ἀγαμέμνονος στρατεύμ' ἀγείραντός ποτε. 695  
 καὶ ταῦτα μὲν τοιαῦθ'. ὅταν δέ τις θεῶν  
 βλάβῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν.  
 κείνος γὰρ ἄλλης ἡμέρας, ὅθ' ἵππικῶν  
 ἦν ἡλίου τέλλοντος ὠκύπους ἀγών,  
 εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. 700  
 εἷς ἦν Ἀχαιοῖς, εἷς ἀπὸ Σπάρτης, δύο  
 Λίβυες ζυγῶν ἀρμάτων ἐπιστάται·

Ald. For conjectures, see comment. and Appendix. 692 τούτων] Michaelis and Tournier conj. ἄθλων (rejecting v. 691). 693 ἀνακαλούμενος] ἀγκαλούμενος Dindorf. 694 κλεινὸν] Schneidewin conj. κοινόν. 695 ἀγείραντος perhaps made in L from ἀγείραντος.—ποτε] Nauck conj. γόνος: Blaydes, τόκος, etc.

The criticism of vv. 690—692 turns upon these points. (1) The word διαύλων cannot be right. At each festival there was only one διαύλος. The plur. cannot be defended on the ground that a winner of the διαύλος might have to run twice,—viz., first in one of several groups, and then in the final heat (Paus. 6. 13. 3). (2) If the sing. διαύλον be read, it is still difficult to complete the verse in any probable manner. (3) Omitting διαύλων, we might expand πένταθλ' ἃ νομίζεται on the hypothesis that the intrusion of διαύλων had caused the mischief: *e.g.*, δρόμων, πόνων τε πεμπὰς ἣ νομίζεται. Pindar often uses πόνος as ἄθλος. (4) But it seems more probable that v. 691 is an interpolation, arising perhaps from a marginal gloss, and intended to explain a general phrase in the text. Thus, if the poet had written simply, ὅσων γὰρ εἰσεκήρυξαν βραβῆς | ἄθλων ἐνεγκῶν etc., then the reference to the diaulos and the pentathlon in v. 691 might have been prompted by a wish to define ἄθλων. And the interpolation would itself account for the change of ἄθλων in 692 to τούτων. (Some, indeed, think it enough to delete 691, leaving τούτων: but the neut. plur. of the pron. seems too vague here.) (5) Nauck's view, that the poet wrote, ὅσων γὰρ εἰσεκήρυξαν βραβῆς | δρόμων ἐνεγκῶν etc., leaves two difficulties. (a) There would then have been less excuse for interpolating an allusion to the pentathlon. (b) The tone of vv. 688 f. would lead us

to suppose that the ἔργα καὶ κράτη of Orestes had not been confined to foot-races, but had included some feats in the other branches of the γυμνικοὶ ἀγῶνες.

On the whole, I should incline to delete 691, and alter τούτων in 692 to ἄθλων.

692 ἐνεγκῶν, in the sense of the midd.: cp. *O. T.* 590 φέρω, n.—τάπινικια here = τὰ νικητήρια (Plat. *Legg.* 833 C). The word usu. means either (1) songs of victory, or (2) with *ιερά* understood, a sacrifice in honour of it.

693 π. ὠλβίζειτ': the impf. refers to the series of victories; ἀνακαλ.= ὅτε ἀνεκαλεῖτο. The official proclamation would be merely, Ὀρέστης Ἀγαμέμνονος Ἀργεῖος. Cp. Pind. *Ol.* 5. 8 ὃν πατέρ' Ἀκρων' ἐκάρυξε (the victor caused to be proclaimed), καὶ τὰν νέοικον ἔδραν (Camarina). Dem. or. 18 § 319 νικῶν ἀνηγορεύετο. Ar. *Plut.* 585 ἀνεκήρυττεν... τοὺς νικῶντας. Pind. *Pyth.* 1. 32 κάρυξ ἀνέειπέ νιν.

Ἀγαμέμνονος is irregularly placed between τοῦ and ἀγείραντος: cp. 183 (θεός): *O. T.* 1245 τὸν ἦδη Δαῖον πάλαι νεκρόν.—ἀγείραντος, as Thuc. 1. 9 (of Agam.) τὸν στόλον ἀγείρει.

696 f. καὶ ταῦτα μὲν τοιαῦθ', a form of summary used in transitions: Plat. *Theaet.* 173 B καὶ οὗτοι μὲν δὴ τοιοῦτοι.—βλάβῃ, disable, impede one in his career: *At.* 456 εἰ δέ τις θεῶν | βλάπτοι, φύγοι τὰν χῶ κακὸς τὸν κρείσσονα. *Ant.* 1103 συντέμνουσι γὰρ | θεῶν ποδώκει τοὺς κακοφρονας βλάβαι (π.).

ἰσχύων, without τις,—a rare usage,

he bore away the prize; and men deemed him happy, as oft as the herald proclaimed him an Argive, by name Orestes, son of Agamemnon, who once gathered the famous armament of Greece.

Thus far, 'twas well; but, when a god sends harm, not even the strong man can escape. For, on another day, when chariots were to try their speed at sunrise, he entered, with many charioteers. One was an Achaean, one from Sparta; two masters of yoked cars were Libyans;

**697** δύναιτ'] δύναι...? L, with an erasure of two or three letters. Hartung writes δύναιτ' ἄρ': Meineke conj. δύναιτ' ἄν: Stürenburg, δύναιτ' οὐδ' ἄν τις.—ισχυρών] Heimsoeth conj. ὁ σθένων. **698** ἱππικῶν] Blydes conj. ἱππικός.

which has, however, epic precedent; *Il.* 13. 287 οὐδέ κεν ἔνθα τεῶν κε μένος καὶ χεῖρας ὄνοιο: 22. 199 ὥς δ' ἐν ὀνείρῳ οὐ δύναιται φεύγοντα διώκειν: *Od.* 5. 400 ἀλλ' ὅτε τόσσον ἀπὴν ὅσσον τε γέγωνε βοήσας. *So O. T.* 517 φέρον, *Ant.* 687 καλῶς ἔχον, without τι. Cp. 1323.

**698** ἄλλης ἡμέρας, 'on another day'; not, 'on the next day,' which would require τῆς. Cp. *Xen. An.* 3. 4. 1 μέναντες δὲ ταύτην τὴν ἡμέραν τῇ ἄλλῃ ἐπορεύοντο. (In *Plat. Criton* 44 A τῆς ἐπιούσης = 'tomorrow,' and τῆς ἐτέρας, 'the day after tomorrow.')

ἱππικῶν, prob. neut.: cp. *Xen. H.* 7. 4. 29 τὰ δρομικά τοῦ πεντάθλου.

**699** ἡλίου τέλλοντος. The passage of *Xen.* just cited, referring to the Olympic festival of 364 B.C., shows that the chariot-races then preceded the pentathlon, on the same day,—and must therefore have begun in the early morning.

The Pythian hippodrome was in the Crisaeian plain (180 n.), near its upper or northern end, where the rocky gorge of the river Pleistus opens upon a level tract. The site of Crisa, on a spur of Parnassus, overlooked it from the north, and Delphi from the north-east. Beautiful as was Olympia, the scene of the Pythian festival was unrivalled in the grandeur of its natural surroundings.

**701** Ἀχαιοί. If Sophocles were more careful in regard to details of the heroic age, 'Achaean,' as designating a man from a particular district, would naturally point to Phthiotis in southern Thessaly, where the subjects of Achilles 'were called Myrmidons, Hellenes, and Achaeans' (*Il.* 2. 684). Herodotus can still speak of Ἀχαιῆς (7. 173) and Ἀχαιοί (7. 197) in this sense,—meaning those whom in 7. 132 he calls Ἀχαιοὶ οἱ Φθιώται. But a

poet who makes Orestes compete at the Pythian games against a Barcaeian (727) was just as likely to use Ἀχαιὸς in the local sense which it acquired after the Dorian conquest of Peloponnesus,—a man from 'Achaia' on the Corinthian Gulf. If this is (as I suppose) what he really meant, then we see how his mind worked in making this list; we have (1) two Peloponnesians; (2) then he goes south to Cyrenaica for two more competitors; and (3) the remaining six come from Northern Greece.

**702** Δίβυες, in a geographical sense only: none but Hellenes could compete. These men are from the Greek Libya,—*Kyrenaiā* or *Kyrenaiikḗ*,—that wide and high table land which projects into the Mediterranean, 200 miles south of Peloponnesus, between the Great Syrtis on the west and the steppes of Marmarica on the east. In the seventh century B.C. this country was colonised by Dorians from Peloponnesus and the islands. Cyrene (whose name survives in *Grennah*) was founded near the coast in 631 B.C. by Battus and his followers from Thera. Barca (cp. v. 727), about 52 miles s.w. of it, and more inland, was founded by Greek seceders from Cyrene, with a mixture of native Libyans, about 550 B.C. (*Her.* 4. 160). It was taken by the Persians in 510 B.C. (*ib.* 201), and was thenceforth of small importance. Under the Ptolemies, its old sea-port, then named Ptolemais (and still, in its ruins, *Dolmēta*), became a member of the Pentapolis. All Cyrenaica has been known since the middle ages as *Barca*, now a province of Tripoli.

ζυγωτῶν is merely a general epithet. In a τέθριππον, only the two middle horses were under the yoke (721 f.).—

κάκείνους ἐν τούτοισι Θεσσαλὰς ἔχων  
 ἵππους, ὁ πέμπτος· ἔκτος ἐξ Αἰτωλίας  
 ξανθαῖσι πάλους· ἑβδομος Μάγνης ἀνὴρ· 705  
 ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος·  
 ἔνατος Ἀθηνῶν τῶν θεοδμήτων ἀπο·  
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον.  
 στάντες δ' ἄθ' αὐτοὺς οἱ τεταγμένοι βραβῆς  
 \*κλήρους ἔπηλαν καὶ κατέστησαν δίφρους, 710

703 ἐν τούτοισι] Nauck writes ἐπὶ τούτοισι.—Θεσσαλὰς] In L the second α has been made from ο.—ἔχων] ἄγων T (superscr.), D (cod. Par. 1820). 706 Αἰνιὰν r, and Eustath. p. 524. 31 : αἰνειὰν L (the ε partly erased), Γ, L<sup>2</sup> (= Lb), and Ald. (Αἰνειάν): αἰνειάν A, and most MSS. 707 ἔνατος L, with most MSS. : ἔνατος δ' r. 708 Βοιωτὸς ἄλλος] Nauck writes τέλος Βοιωτός. 709 ὄθ' αὐτοὺς L, with most MSS.,

ἐπιστάται, 'masters,' 'controllers,' of chariots; as a warrior is ὅπλων ἐπιστάτης (Aesch. Pers. 379), and an oarsman ἐρεμῶν ἐπιστάτης (Eur. Helen. 1267). The Cyrenaean was famous both as horse-breeder and as charioteer: φασὶ δὲ αὐτοῖς καὶ πρώτους ἄρμα ζεῖδαι, διδαχθέντας ὑπὸ Πρσιδῶνος· τὸ δὲ ἥριοχέιν ὑπὸ Ἀθηνᾶς (Hesych. s. v. Βαρκαίους δχοις). Her. 4. 189 τέσσερας ἵππους συζευγνύναι παρὰ Αἰθῶν οἱ Ἕλληνες μεμαθήκασι. Pindar's fourth and fifth Pythian odes celebrate a victory in the chariot-race (466 B.C.) won by Arcesilas IV., εὐίππου βασιλῆι Κυράρας.

703 f. κάκείνους, Orestes, who was living with Strophius, king of Crisa (180), close to the scene of the games.

ἐν τούτοισι. Nauck pronounces ἐν 'impossible,' and writes ἐπὶ ('in addition to'). There would be force in this objection, if the poet were enumerating the competitors as *drawn up in line*. But we cannot assume that the order of mention here is identical with the order fixed by lot for the start (709 f.); indeed, the chances would have been against the two Αἰθῶν being next each other. The Homeric narrative of the chariot-race illustrates this; for the order in which the five competitors are first enumerated (Il. 23. 288—350) differs from that in which they are afterwards placed by lot for the start (ib. 352—357). Therefore ἐν τούτοις may well mean, 'among these,'—the competitors being here imagined as a group.

Θεσσαλὰς...ἵππους. Thessaly owed its fame as a horse-breeding country to (1) its level plains, the best in Greece for

that purpose; and (2) the reliance of the wealthy oligarchies upon cavalry (cp. Arist. Pol. 4. 3. 3). An oracle ap. schol. Il. 2. 761 recommends ἵππον Θεσσαλικὴν Λακεδαιμονίαν τε γυναῖκα. Helen, says Theocritus, is an ornament to her company, such as ἡ κόπη κυπάρισσος, ἡ ἄρματι Θεσσαλὸς ἵππος (Idyll. 18. 30). Lucan 6. 396 *Primus ab aequorea percussis cuspidē saxi | Thessalicus sonipes, bellis ferilibus omen, | Exsiluit*. The Thessalian cavalry was reputed ἀρίστη τῶν ἐν Ἑλλήσιν (Her. 7. 196). Thessalian skill in riding and driving was proverbial (Plat. Hipp. ma. 284 A: Isocr. or. 15. § 298).

705 ξανθαῖσι. This epithet for the Aetolian mares may have been suggested to the poet by a Homeric reminiscence. It is by a chestnut horse (φοῖνιξ, Il. 23. 454) that Idomeneus recognises from afar the team of Diomedes, Αἰτωλὸς γενεήν (ib. 471).

πάλους. Throughout this passage, πῶλος is a mere synonym for ἵππος (725, 735, 738, 748). Yet special races for πῶλοι, as distinct from ἵπποι τέλειοι, had been established in the Pythian games before 500 B.C. (Paus. 10. 7. 7). At Olympia, however, no special race for πῶλοι existed before 384 B.C. (ib. 5. 8. 10).—The Aetolian, like Orestes, drives mares, which were most generally used. In the Homeric chariot-race, however (Il. 23), there are three teams of horses against two of mares; and the horses win the first and second places.

Μάγνης: from Magnesia, that mountainous tract which stretches southward along the east coast of Thessaly from the mouth of the Peneius to the Gulf of

Orestes, driving Thessalian mares, came fifth among them; the sixth from Aetolia, with chestnut colts; a Magnesian was the seventh; the eighth, with white horses, was of Aenian stock; the ninth, from Athens, built of gods; there was a Boeotian too, making the tenth chariot.

They took their stations where the appointed umpires placed them by lot and ranged the cars;

and Ald.: δ' αὐτοῦς Γ, with a few others: *ἔθεν αὐτοῦς* Vindobonensis.—Nauck writes ἔν' αὐτοῦς: Köchly (*ap.* G. Wolff, p. 146) conj. either this, or else πάντες δ', δ' αὐτοῦς: Wecklein (*Ars* p. 22), *ἔπον σφας*: Blaydes, ἔν' αὐτοῖς, ἔνα σφιν, or ἔπον σφιν. Beller-mann (*ap.* Wolff, *l.c.*) would change *ἔθ' αὐτοῦς* οἱ τοῖς ἔπον τρισσῶν.—*βραβῆς*] See on 690. 710 κλήρους Wunder: κλήροις MSS., and Ald.

Pagasae. Here the name serves to recall the legends of the knightly Minyae. In Pind. *P.* 4. 117, Jason at Iolcus says, λευκίππων δὲ δόμους πατέρων...φράσσαιέ μοι.

706 λευκίππος, or λευκόπῳλος, is often an epithet of deities or heroes, as in Pind. *O.* 6. 95 (Persephonè); *P.* 1. 66 (the Dioscuri); Ibycus fr. 16 (the sons of Poseidon, the Μολλοῖν of *Il.* 11. 709), etc. And white horses are especially praised for swiftness: *Il.* 10. 437 (the Thracian horses of Rhesus) λευκότεροι χιόνος, *θελεῖν δ' ἀνέμοισιν ὁμοῖοι*: like those of Turnus (*Aen.* 12. 84), *qui candore nives antevirent, cursibus auras*. Hence the proverb; Plaut. *Asin.* 2. 2. 13 *quadrigis albis*: Hor. *Sat.* 1. 7. 8 *equis praecurreret albis*. Yet Verg. *G.* 3. 82 says *color deterrimus albo*. It might be surmised that the reputation of white horses for speed rested less upon fact than upon their poetical association with divine or heroic persons.

Αἰνίδν. The Αἰνιδᾶνες (Ion. Ἐνιδῆνες, *Il.* 2. 749, where the *ι* is short, and Her. 7. 132) were a tribe in the south of Thessaly, dwelling in the upper valley of the Spercheius, among the highlands of Oeta. The Malians were their neighbours on the south-east, and the Dolopes on the north-west; on the north, they touched the ancient Phthiotis.

707 τῶν θεοδμήτων, an epithet bestowed on Athens by Eur. also (*I. T.* 1449, *Hipp.* 974), recalls the legends of Cecrops, Athena, Poseidon; as in *Il.* 8. 519 the same epithet is given to the Trojan πύργοι built by Apollo, and in Pind. *O.* 6. 59 to Delos, the island which Zeus called forth from the deep.

708 ἄλλος, 'besides': Aesch. *Th.* 424 γίγας δδ' ἄλλος: cp. *Ph.* 38 n.—

ἐκπληρῶν, making up that number: Her. 7. 186 οὔτοι...ἐκπληροῦσι τὰς ἰσας μυριάδας ἐκείνοισι.

709 στάντες: so at the start of the Homeric chariot-race, *Il.* 23. 358, *στὰν δὲ μεταστοιχί* ('in line').—†*ἔθ' αὐτοῦς*. The traditional *ἔθ'* can hardly be right: we should perh. read *ἔν'*. The use of *ἔθ'* in Tragedy is elsewhere confined to lyric passages, and even in these the *ι* is never elided; *O.C.* 1044; Eur. *Hipp.* 125, 1127; *I.A.* 548, 1285, 1294: in Aesch. *Suppl.* 124 *ὁπῶθι*. The elision occurs, indeed, in *Il.* 2. 572, *Od.* 4. 426; but would be foreign to Attic practice. (Cp. *O. C.*, p. 289, append. on 1436.) The simplest remedy would be *ἔπ'*, which is not necessarily excluded by *στάντες*: the sense might be, 'having taken their stations, when these had been assigned.' But we should rather expect a word meaning 'where'; and if the local sense of *ἔν'* had been explained by a marginal gloss οἱ or *ἔθι*, either of these might have given rise to *ἔθ'*.

βραβῆς: cp. 690. The phrase οἱ τεταγμένοι is illustrated by Paus. 5. 9. 5. At Olympia three Hellanodicae had charge of the ἔππων δρόμος, and three of the pentathlon; while the rest supervised the other contests. The total number of these judges was ten, acc. to Pausanias, from Ol. 25 to Ol. 103 (680—368 B.C.), when it became twelve.

710 \*κλήρους ἔπηναν. I should much prefer to read *αὐτοῖς* in 709: but *αὐτοῦς* is defensible, and I refrain from change. Two views are possible; the first is generally received, and is perhaps simplest. (1) *αὐτοῦς* depends on κλήρους ἔπηναν as = ἐκλήρωσαν: cp. Ar. *Ecc.* 683 κληρώσω πάντας, 'I will place them all by lot,' *ἔως δν* | *εἰδὼς ὁ λαχὼν ἀπὲρ κ.τ.λ.*



χαλκῆς ὑπαὶ σάλπιγγος ᾗξαν· οἱ δ' ἅμα  
 ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν  
 ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος  
 κτύπου κροτητῶν ἀρμάτων· κόνις δ' ἄνω  
 φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι  
 φεῖδοντο κέντρων οὐδέν, ὥς ὑπερβάλαι  
 χυόας τις αὐτῶν καὶ φρυάγμαθ' ἱππικά.  
 ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις  
 ᾗφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.  
 κείνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων  
 ἔχριμπτ' αἰεὶ σύριγγα, δεξιὸν δ' ἀνεῖς

715

720

**711** οἱ δ'] οἱ δ' L (the accent on *i* in paler ink): οἱ δ' A, Γ: οἱδ' r, and Ald. —Blaydes conj. εἰθ'.

**713** ἐν δὲ L, with most MSS., and Ald.: ἐκ δὲ r.

**714** ἀρμάτων L, though it has *á* in 700, 702. **716** ὡς] Wecklein conj. ἔως (*Ars* p. 17).

**717** αὐτῶν] Musgrave conj. ἄλλων.

**719** εἰσέβαλλον

made in L from εἰς ἔβαλλον.

**720—722** E. Piccolomini (*Comment.*

See above on 123, 556. (2) κλήρους ἔπηναν καὶ=κλήρους πῆλναντες, a parenthetic construction (διὰ μέσου), so that αὐτοὺς is governed by κατέστησαν only, and δίφρους is a second acc., defining αὐτοὺς, as in μέθες με...χείρα (*Ph.* 1301). See on 466 f.

**ἔπηναν.** Each competitor casts his κλήρος, or lot,—usu. a potsherd (δοτράκον), or a small stone,—into a helmet, which one of the βραβῆς shakes, and the places are settled by the order in which the lots jump out. *Il.* 23. 352 ἂν δ' ἔβαν ἐς δίφρους, ἐν δὲ κλήρους ἐβάλοντο: | πάλλ' Ἀχιλεὺς, ἐκ δὲ κλήρος θόρε Νεστορίδαι.

**711** χαλκῆς, as χαλκοστόμου in *Ai.* 17.—ὑπαὶ (1419) is admitted in trimeters by Aesch. and Soph., *Ant.* 1035 n.—οἱ δ', though referring to the subject of ᾗξαν: cp. 448 (σὺ δὲ) n.

**712** ὁμοκλήσαντες. Sophocles has imitated the Homeric description of the chariots setting off, *Il.* 23. 362 οἱ δ' ἅμα πάντες ἐφ' ἵπποιον μᾶστιγας ἀείραν, | πέπληγόν θ' ἱμῶσιν ὁμοκλήσαν τ' ἐπέεσσιν | ἐσομένους... ὑπὸ δὲ στέρνοισι κόνη | ἴστατ' ἀειρομένη κ.τ.λ.

**713 f.** ἐν δὲ, tmesis, as in *Ant.* 420 ἐν δ' ἐμεστώθη.—κροτητῶν is usually explained, and perhaps rightly, as 'rattling' (or more strictly, 'rattled' along by the horses): cp. *Il.* 15. 453 (ἵπποι) κείν' ὄχρα κροτούντες: *Il.* 160 κείν' ὄχρα κροτάλιζον. Sophocles has used κροτητὸς with ref. to sound in fr. 220 κροτητὰ πηκτίδων

μέλη, 'songs resounding from the harp,' under the touch of the *plectrum*. *Ar. Eq.* 552 χαλκοκρότων ἵππων κτύπος.

I formerly took κροτητῶν as='welded,' 'hammered,' with ref. to the metal-work of the chariots: cp. *Il.* 23. 503 ἄρματα δὲ χρυσῷ πεπυκασμένα κασσιτέρῳ τε: *Io.* 438 ἄρμα δὲ οἱ χρυσῷ τε καὶ ἀργύρῳ εὖ ἡσκηται: 4. 226 ἄρματα ποικίλα χαλκῷ. (Cp. Helbig, *H. E.* p. 90.) For this sense of κροτεῖν, cp. *Pind.* fr. 194 κεκρότηται χρυσέα κρηπίς...ἀοιδαῖς.

**715** φορεῖθ': as to the omission of the syllabic augment in ῥήσεις, see on *O. T.* 1249.

**716 f.** κέντρων. There is no allusion to a *wheeler* in this narrative. Leaf on *Il.* 23. 387, ἄνευ κέντροιο θέοντες, remarks that the κέντρον mentioned there is identical with the μᾶστιγα φαεινὴν v. 384, and refers to the Burgon amphora in the British Museum, where the chariot-driver wields a long pliant rod, with two points like arrow-heads at the end.

**ὡς ὑπερβάλαι:** 'in order that each of them might pass the wheels...(of the others).' For τις as=ἐκαστός τις, cp. *Il.* 2. 382 εὐ μὲν τις δόρυ θηξάσθω: *Thuc.* 1. 40 τοὺς...ἐχυμμάχους αὐτὸν τινα κολάζειν.—I formerly understood: 'whenever anyone passed their wheels' (αὐτῶν with *χυόας*). Cp. *Her.* 7. 119 ὡς δὲ δειπνον γίνουτο ὦρη: and so *id.* 1. 17 ὡς...ἀπικοῖτο. But this would imply that no driver used his goad until a rival was

then, at the sound of the brazen trump, they started. All shouted to their horses, and shook the reins in their hands; the whole course was filled with the noise of rattling chariots; the dust flew upward; and all, in a confused throng, plied their goads unsparingly, each of them striving to pass the wheels and the snorting steeds of his rivals; for alike at their backs and at their rolling wheels the breath of the horses foamed and smote.

Orestes, driving close to the pillar at either end of the course, almost grazed it with his wheel each time, and, giving rein to

*Monmsen*, p. 756, Berl. 1877) would place these verses after 740. Burges (*Eur. Tro.* p. xxii) wished to place them after 733. 720 *ἔχων*] Fröhlich conj. *ἔχων*. 721 *δεξιὸν δ' ἀνέλς*] In L the 1st hand wrote *δεξιὸν ἀνέλς*, and a later has inserted *δ'*. A, Γ, and most MSS., have *δεξιὸν δ'*, and so Ald.: but T and other Triclinian MSS.

about to pass him; whereas we require rather a picture of the eagerness which each man felt to outstrip the rest.

*χνώας*, the box at the centre of a wheel, in which the axle turns; the 'nave' (akin to navel), or 'hub': cp. Aesch. *Tk.* 153 *ἄξονων...χνώαι*. The Homeric word is *πλήμνη*: others are *σύριγξ* (721 n.), and *χοῦνιξ* (n. on 505).

*φρυνάγμαδ' ἵππικὰ* = *ἵππους φρυσσόμενους*. This is the moment after the start, and no one has yet a clear lead. Each driver seeks, first, to bring his own wheels in front of his rival's wheels; next, to bring them past the heads of his rival's horses.

718 f. *ῥομὸν γὰρ ἀμφὶ νῶτα κ.τ.λ.* The driver who has just passed his rival feels the breath of the pursuing horses on his back: cp. *Il.* 23. 380 (Eumelus, in the chariot-race, closely pursued by Diomedes) *πνοιῇ δ' Εὐμήλοιο μεταφρενον εὐρέε τ' ὦμω | θέρμετ'*. But the driver who is being overtaken sees his wheels flecked with foam from the mouths of his rival's horses.—*τροχῶν βάσεις* = *τροχῶν βαίνοντας*.—*εἰσεβάλλον*, intrans. (as when it means 'to invade'), 'kept rushing in.' We cannot supply *ἄφρόν*, as object, from *ῥφρίζον*.

720 *ὑπ' αὐτήν*, close under it: cp. *Il.* 13. 614 *ἥ τοι ὁ μὲν κόρυθος φάλον ἤλασεν ἱπποδασείης | ἄκρον ὑπὸ λόφον αὐτόν*: Xen. *An.* 4. 1. 2 *τὰ...δρῆ...ὑπὲρ αὐτοῦ τοῦ ποταμοῦ ἐκρέματο*.—*ἑσχάτην στήλην*, the stone pillar (*νύσσα*, *καμπτήρ*) which marked the turning-point at each end of the course. A vase-painting in Panofka, *Bilder Antiken Lebens*, pl. iii, no. 10, shows a chariot-race in which the *νύσσα*

is simply a pillar, with a fillet twined round it. Xen. *Symp.* 4. 6 *ἀρματηλατοῦντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι*.—*ἔχων*, sc. *τοὺς ἵππους*, directing his course: cp. *Il.* 23. 325 (the skilful driver does not force the pace at first), *ἀλλ' ἔχει ἀσφαλῶς καὶ τὸν προῤῃχοντα δοκεύει*.

721 f. *ἔχρμπτ' ἀέλ σύριγγα*, brought the nave of his (left) wheel close to the post at each successive turning. *σύριγξ* ('pipe') is strictly the *opening* in the nave (*ἡ ὀπή τοῦ τροχοῦ*, schol. on 716) which forms the socket of the axle; Aesch. *Suppl.* 181 *σύριγγες οὐ σιγῶσιν ἄξονήλατοι* (the sockets of the whirling axles). Here it is a synonym for the *χρόν* (717) or nave itself. That part of the wheel is rightly named here, because it projects slightly. Thus in v. 745 it is the *χρόν* that strikes the post. For *ἔχρμπτ'* cp. *Il.* 23. 334 *τῷ σὺ μάλ' ἐγχερίμψας ἐλάαν σχεδὸν ἄρμα καὶ ἵππους*.

*δεξιὸν δ' ἀνέλς κ.τ.λ.* In a *τέθριππον* the four horses were harnessed abreast. The two in the middle were under the yoke (*ζυγίοι*), which was affixed to the pole (*ρῦμός*), and drew by the yoke-collars (*λέπαδνα*) only, not being in traces. They were called respectively *ὁ μέσος δεξιὸς* and *ὁ μέσος ἀριστερός* (schol. Ar. *Nub.* 122). The two outside horses drew by traces (*σειραὶ*) only, attached to their collars, and fastened to the *ἀντυξ* of the car at its lower edge: hence *σειραῖοι*, *σειραφόροι*. In turning from right to left, the right-hand trace-horse had most work to do; hence *δεξιόσειρος*, fig., a strong helper at need (*Ant.* 140 n.). The Homeric poems speak of *one* trace-horse besides the two yoke-horses (*παρήγορος*, the traces being

σειραῖον ἵππον εἶργε τὸν προσκείμενον.  
καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·  
ἔπειτα δ' Αἰνιάνος ἀνδρὸς ἄστομοι  
πῶλοι βία φέρουσιν, ἐκ δ' ὑποστροφῆς, 725  
τελοῦντες ἔκτον ἑβδομόν τ' ἤδη δρόμον,  
μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·  
κάντεῦθεν ἄλλος ἄλλον ἐξ ἑνὸς κακοῦ  
ἔθραυε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο  
ναυαγίων Κρισαῖον ἱππικῶν πέδον. 730  
γνούς δ' οὐξ Ἀθηνῶν δεινὸς ἡνιοστρόφος  
ἕξω παρασπᾶ κἀνοκωχεύει παρεῖς  
κλύδων ἔφιππον ἐν μέσῳ κυκώμενον.  
ἦλανε δ' ἔσχατος μὲν ὑστέρας ἔχων  
πῶλους Ὀρέστῃς, τῷ τέλει πίστιν φέρων. 735

have δεξιόν τ'. 723 ἕστασαν made in L from ἕστασαν. 724 Αἰνιάνος r, and Plut. *Mor.* p. 521 c: αἰνείανος L, A, Γ, etc., and Ald. 725 φέρουσιν] φοροῦσιν Plut. *l.c.* 726 τελοῦντες] Musgrave conj. τελοῦντος: and so too Renner (*N. Jahrb. f. Phil.*, 1882, p. 438). Nauck, ἔκτον τελοῦντων. Bellermann would read: ἔπειτα δ', ἔκτον ἑβδομόν τ' ἤδη δρόμον | τελοῦντες, Αἰνιάνος ἀνδρὸς ἄστομοι | πῶλοι βία φέρουσιν, etc. 729 κἀνέπιπτε] κ' ἀνέπιπτε (= καὶ ἀνέπιπτε) L.

παρηγορίαι): *Il.* 8. 87; 16. 152, 471: *Od.* 4. 590.

Sophocles has in mind the words of Nestor to Antilochus, *Il.* 23. 336 τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσας, εἰς αἰ τέ οἱ ἡνία χερσίν· | ἐν νόσση δέ τοι ἵππος ἀριστερὸς ἐγχεριμφθήτω, | ὥς ἂν τοι πλήμνη γε δόασσεται ἄκρον ἰκέσθαι | κύκλου ποιητοῖο ('so that just the nave of the well-wrought wheel may seem to graze it').

723 πρὶν μὲν is defined by ἔπειτα δ': up to the moment of the Aenian's disaster.—ἕστασαν, plpf., epic (*Il.* 2. 777 etc.), and also Attic (Thuc. 4. 56, etc.).

724 f. ἄστομοι, schol. σκληρόστομοι. The only extant example of the word in this sense; for in Aesch. fr. 442 στόμῳ ('hard-mouthed') is clearly right: see Nauck there (2nd ed.). Xenophon uses ἄστομος of hounds which have 'no mouths' for holding their prey (*Cyn.* 3. 3): he expresses 'hard-mouthed' by ἀπειθής (*Eg.* 3. § 6), and calls the 'hard side' of a horse's mouth ἡ ἄδικος γνάθος (*ib.* § 5). Cp. *Anth. Plan.* 361 οὔτε χαλνοῖς | δύστομος ἱππείῃ σοῖς ἀπίθησε λόγοις.—βία φέροντιν: Eur. *Hipp.* 1223 αἰ δ' ἐνδακούσαι στόμα πυριγενῆ γνάθοις | βία φέρουσιν. So ἐκφέρειν, Xen. *Eg.* 3 § 5.

ἐκ δ' ὑποστροφῆς = ὑποστρέφαντες, a phrase like ἐξ ὑπερτέρας χερὸς (455). Cp. Polyb. 2. 25. 3 ἐξ ὑποστροφῆς ἀπῆντων, 'wheeling round, they went to meet the enemy.'

726 f. τελοῦντες κ.τ.λ., 'finishing the sixth and now (entering upon) the seventh round.' The more general sense of τελοῦντες ('doing') is evolved from the special; cp. on κρίψων in 436.—Nauck finds the reading suspicious, 'since πῶλος is almost always fem.' It often is so (705 n.); but often, too, masc.: e.g. Aesch. *Ag.* 1641 (κριθῶνα πῶλον), *Ch.* 794, Xen. *Eg.* 1. 1.

The Aenian, closely followed by the others, had just completed his sixth *διανλος*, or double course, in the hippodrome: i.e., he had just passed, for the sixth time, round the goal nearest to the starting-place, and was on the point of beginning his seventh course. Just as he was passing the goal, his horses bolted. Hence he could not work them quite round into the track. They turned out of the left-ward curve (ἐξ ὑποστροφῆς), and ran straight on. Meanwhile, one of the two Libyan chariots had swept round the goal in a wider circle, on the Aenian's right. The Aenian's

the trace-horse on the right, checked the horse on the inner side. Hitherto, all the chariots had escaped overthrow; but presently the Aenian's hard-mouthed colts ran away, and, swerving, as they passed from the sixth into the seventh round, dashed their foreheads against the team of the Barcaean. Other mishaps followed the first, shock on shock and crash on crash, till the whole race-ground of Crisa was strewn with the wreck of chariots.

Seeing this, the wary charioteer from Athens drew aside and paused, allowing the billow of chariots, surging in mid course, to go by. Orestes was driving last, keeping his horses behind,—for his trust was in the end;

**730** Κρισαῖον Brunck: κρισσαῖον MSS. **732** παρασπᾶ περισπᾶ Suid. s.v. περισπᾶν, and one of the later MSS. (Aug. c, 15th cent.).—κἀνοκωχεύει Cobet (*Nov. Lect.* p. 170): κἀνακωχεύει MSS. **733** ἐφιππον made in L from ἐφίππων. **734** ὑστέρας ἔχων] ὑστέρας δ' ἔχων A, with most MSS., and Ald. In L the δ' has been inserted by a late hand. It is absent from a few MSS., as L<sup>2</sup> (= Lb), Harl., Aug. b.

horses dashed head-foremost into the Libyan's team, striking it on the left side.

In the four-horse chariot-race at Olympia the number of double courses was *twelve*. Hence the goal farthest from the starting-place is δωδεκάγναμpton... πέρμα δρόμου | ἵππων (Pind. O. 3. 33: cp. O. 2. 55, 6. 75, P. 5. 33). If the ἵππικόν (= 4 stadia) be taken as the length of one double course in the hippodrome, twelve such courses give about 5½ English miles. (Cp. art. *Hippodromus* in Smith's *Dict. Ant.*, 2nd ed., p. 965 a.)

**Βαρκαίους ὄχοις**: cp. 702 n.: for the pl. (like the Homeric ὄχεα), meaning one chariot, cp. fr. 611 ὄχοις Ἀκισταλοῖσιν ἐμβεβώς πόδα.

**728 ff.** ἐξ ἐνὸς κακοῦ. Other chariots were close upon the Aenian and the Barcaean. The foremost of these collided with each other in the effort to avoid the wreck, and meanwhile those which were in the rear ran into them. Thus the words ἔθραυε καὶ ἐνέπιπτε vividly describe the process.

**ναυαγίων**: cp. [Dem.] or. 61 § 29 ἐν τοῖς ἵππικοῖς ἀγῶσιν ἡδίστην θέαν παρέχεται τὰ ναυαγοῦντα.—**Κρισαῖον...πέδον** (not πῆδον), not the whole Crisaean plain, but the whole hippodrome: cp. n. on 699.

**731 ff.** γνοῦς δ' κ.τ.λ. At the moment when the Aenian ran into the Barcaean, the Athenian was among the *foremost* drivers behind these two. On seeing the crash, he drew aside, reining in his horses,

and allowed the chariots behind him to rush past in the middle of the course. They were all wrecked or disabled. He then resumed the race.—As Arist. says (*Rhet.* 1. 9. § 30, referring to Plat. *Menex.* p. 235 D), οὐ χαλεπὸν Ἀθηναίους ἐν Ἀθηναίοις ἐπαινεῖν.

**κἀνοκωχεύει**: cp. Her. 9. 13 πρὶν μὲν νῦν ἢ πυθέσθαι ἀνεκώχευε ('he held his hand,' 'kept quiet'). It may have been a nautical term: *id.* 6. 116 ἀνοκωχέουσιντες τὰς νέας ('after lying to'). The verb is Ionic and poetical; but ἀνοκωχή, from which it comes, is used by Thuc. (1. 40 etc.). In Soph. fr. 304 δκωχεύουσιν should perh. replace κωχεύουσιν. The simple δκωχή occurs only in lexicons (*Etym. M.* 596. 51): δκωχα, an Ionic perf. of ἔχω (Attic ἐσχηκα), only in *Il.* 2. 218, where the MSS. have συνοχωκότε, but Cobet (*Misc. Crit.* 304) would read συνοκωχότε.

**κλύδων'**, a surging mass: cp. Plat. *Legg.* 758 A πόλις...ἐν κλύδωνι τῶν ἄλλων πόλεων διαγομένη.

**734 f.** ἔσχατος μὲν corresponds with ὅπως δ' (736): he was then last, indeed; but, when he saw that only one competitor was left, he pressed to the front.—**ὑστέρας ἔχων** explains *why* he was ἔσχατος: he was purposely keeping his horses behind; and **φέρων**, again, gives the motive of this; *because* he relied on the finish. For **πίστιν φέρων** as = πιστεύων, see O. T. 1445 n. [Cp. J. H. Newman, *Apologizē*, p. 56: 'with the racer in the Tragedy,



ὅπως δ' ὄρᾳ μόνον νιν ἔλλελειμμένον,  
 ὁξύν δι' ὥτων κέλαδον ἐνσείσας θοαῖς  
 πῶλοις διώκει, κάξισώσαντε ζυγὰ  
 ἡλανέτην, τότε ἄλλος, ἄλλοθ' ἄτερος  
 κάρα προβάλλων ἵππικῶν ὀχημάτων. 740  
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους  
 ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων.  
 ἔπειτα λύων ἡρίαν ἀριστερὰν  
 κάμπτοντος ἵππου λανθάνει στήλην ἄκραν  
 παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας, 745  
 καὶ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται  
 τμητοῖς ἱμάσι· τοῦ δὲ πίπτοντος πέδῳ  
 πῶλοι διεσπάρησαν εἰς μέσον δρόμον.

**736** ὅπως δ'] So Γ, and the 1st hand in L; but the corrector of L has changed it to δδ' ὥς δ'. Most mss. have δδ' ὥς (without δ'), the Aldine reading, or ὁ δ' ὥς.—ὄρᾳ μόνον νιν] Nauck conj. ὄρᾳ νιν μόνον.—ἐλλελειμμένον made in L from ἐνλελειμμένον. ἐκλελειμμένον Γ. **737** ἐνσείσας] C. W. Müller conj. ἐνσίξας. **738** κάξισώσαντε L: κάξισώσαντες A, with most mss., and Ald. **739** τότε ἄλλος] Nauck writes τότε αὐτός: Wecklein, τότε οὗτος (as Blaydes conjectured, also proposing τότε ἄλλος): Martin conj. δδ' ἄλλοτ'. **741** ἀσφαλεῖς] Nauck writes ἀσφαλῆς

look forward steadily and hopefully to the event, τῷ τέλει πίστιν φέρων.]

Those who read ὑστέρας δ' understand, 'last, indeed, but last by his own choice.' This is possible, but less simple. The μὲν after ἐσχάτος probably led to the insertion of δ'.

Wunder cp. Cic. Acad. Pr. 2. 29. 94 *Ego enim, ut agitator callidus, prius quam ad finem veniam, equos sustinebo.*

**736** ὅπως δ' ὄρᾳ: when Orestes sees the Athenian. This reading is confirmed by the first hand in L. It should be noted, however, that with the other possible reading, ὁ δ' ὥς, ὁ δ' could still refer to Orestes: see on 448.

**737** ἐνσείσας. ἐνσεῖν is sometimes 'to drive in with force': cp. *Ant.* 1274 ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς ('hurled me' into them): here the notion is, 'sent vibrating through their ears.'

**738 ff.** κάξισώσαντε ζυγὰ: Orestes, who had kept on the inside all through (720), would quickly gain when the Athenian paused (732).

τότ'... ἄλλοθ': cp. Plat. *Phaedr.* 237 E τοτὲ μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ.—ἄλλος.. ἄτερος. Cp. *Il.* 9. 313 ὅς χ' ἕτερον μὲν κεύθῃ ἐνὶ φρεσὶν, ἄλλο δὲ εἴπη: Her. 1. 32 ἄλλο μὲν ἔχει, ἑτέρου δὲ

ἐπιδέεται. So here ἄλλος is loosely substituted for ἕτερος.

κάρα προβάλλων κ.τ.λ.: 'showing his head in front of the (two) chariots.' The neck-and-neck race is described as it would appear to a spectator at one side of the hippodrome, who saw the drivers in profile. Each charioteer is leaning forward in his car (as so often seen on vases). The head, now of one driver, now of the other, would be seen in front.—Not: 'bringing the head of his equipage in front (of the other team).'

For προβάλλων in partitive appos. with the subject of ἡλανέτην, cp. Plat. *Phaedr.* 248 A (αἱ ψυχαὶ) ἐμπεριφέρονται, ... ἑτέρα πρὸ τῆς ἑτέρας περιωμένη γενέσθαι: and n. on *Ant.* 259 ff.

**741 f.** τοὺς μὲν ἄλλους πάντας. Six rounds still remained to be run when Orestes and the Athenian were left alone (see on 726). The word ἔπειτα is vague, but probably the disaster of Orestes is conceived as happening in the middle of the last (or twelfth) round.—ἀσφαλεῖς is proleptic, 'in safety': it is needless to write ἀσφαλῆς.—ὠρθοῦθ', 'had a prosperous course': cp. *Ant.* 675 τῶν δ' ὀρθοῦμένων, 'of those whose course is fair' (n.). This is explained by ὀρθὸς ἐξ ὀρθῶν δι-

but when he saw that the Athenian was alone left in, he sent a shrill cry ringing through the ears of his swift colts, and gave chase. Team was brought level with team, and so they raced,—first one man, then the other, showing his head in front of the chariots.

Hitherto the ill-fated Orestes had passed safely through every round, steadfast in his steadfast car; at last, slackening his left rein while the horse was turning, unawares he struck the edge of the pillar; he broke the axle-box in twain; he was thrown over the chariot-rail; he was caught in the shapely reins; and, as he fell on the ground, his colts were scattered into the middle of the course.

(Reiske having proposed *καὶ τοῦ μὲν ἄλλου παντὸς ἀσφαλῆς δρόμου*). **742** ὠρ-  
 θοῦθ'] In L the second θ has been made from τ. Nauck reads ὠχεῖθ': Mekler  
 (6th Teubner ed. of Dindorf), ὠρμάθ'. **743** ἔπειτα λύων] Fröhlich conj.  
 ἔπειτα δ' ἔλκων: Arndt, ἔπειτ' ἀνέλκων: Hartung, ἔπειτα τείνων: Blaydes, ἔπειτ'  
 ἐπισχών: Töpfer, ἔπειτα τανύων: Wolff, ἔπειτ' ἐρύκων. **745** ἀξονος] In L the  
 second ο has been made from α. **746** ὤλισθε' σὺν δ' ἐλίσσεται A, with most  
 MSS.: ὤλισθεν· σὺν δ' ἐλίσσεται L and L<sup>2</sup> (=Lb). Nauck and Blaydes write ὤλισθεν·  
 ἐν δ' ἐλίσσεται. **747** πέδω] Dindorf conj. πέδοι.

φρων, where the sense of the adj., varying from that of the verb, saves the language from seeming too redundant. Cp. n. on *Tr.* 613 *καινῶ καινὸν ἐν πεπλώματι*. The prep. ἐκ denotes the condition ('with his chariot safe'): cp. 455.

**743** λύων ἡνίαν ἀριστεράν. He was turning sharply round the goal from right to left, and was therefore pulling the rein of the left trace-horse. He slackened this rein a moment too soon, thus letting the horse draw with more force. The effect was to create an angular velocity, which brought the left wheel into collision with the goal. See note in Appendix. The notion that λύων has supplanted a word of the opposite sense ('tightening') appears mistaken.

**745** χνόας. The wooden nave (717), in which the axle turned, was broken across (μέσας) by striking the στήλη, and the left wheel came off. χνόας might also denote the end of the axle itself (ἀκραξόνιον): but it seems needless to assume this sense, which is less suited to μέσας (*Tr.* 781 μέσου | κρατὸς διασπαρέν-  
 τος). So in Eur. *Hipp.* 1234, the wheels have struck a stone, σύριγγές τ' ἄνω | τροχῶν ἐπ' ἡδῶν (the nave flew off) ἀξόνων τ' ἐνήλατα (the linch-pins).

**746 f.** ἀντύγων, the 'rim' or rail, surmounting a barrier or breastwork, often of osier trellis-work, which protected the

front, and both sides, of the chariot; the plur., as in *Il.* 5. 728 *δοιαί δὲ περιδρομοὶ ἀντυγές εἰσι* (i.e., one on each side); *Ai.* 1030. It did not reach higher than the driver's waist, and was sometimes lower. In going round the corner, Orestes would have been leaning a little to the left (like a bicyclist in a similar case); as Nestor says, αὐτὸς δὲ κλινθήναι εὐπλέκτω ἐνὶ δίφρῳ | ἥκ' ἐπ' ἀριστερὰ τοῖν (*Il.* 23. 335). When the left wheel came off, he would be thrown over the left ἀντυξ.

σὺν δ' ἐλίσσεται, tmesis (*Ant.* 432). Eur. uses this compound, in its Ionic form (συνειλίσσω), *Ion* 1164. So Hippolytus (Eur. *Hipp.* 1236) αὐτὸς δ' ὁ τλήμων ἡνίαισιν ἐμπλακέλς | δεσμὸν δυσεξήνυστον ἔλκεται δεθεῖς. The charioteer sometimes passed the reins round his body,—as may be seen on two sarcophagi in the 'Sala della Biga' of the Vatican (Smith's *Dict. Ant.*, 2nd ed., art. *Circus*, vol. I. p. 435). Cp. Verg. *G.* 3. 107 *Et proni dant lora.—τμητοῖς* (863), a general epithet of reins or thongs (*Il.* 10. 567 *εὐτμήτοισιν ἱμάσιν*, suggesting neat workmanship (cp. Verg. *Aen.* 11. 579 *tereti...habena*). Campbell thinks that it refers to the sharp edges, as giving pain.—πέδω, as Aesch. *Eum.* 479 *πέδω* (πέδοι Dind.) *πесών*, *Tr.* 789 *χθονὶ | ῥίπτων ἐαυτὸν*.

**748** διεσπάρησαν εἰς μέσον δρόμον, 'were scattered into the middle of the

στρατὸς δ' ὅπως ὀρά νιν ἐκπεπτωκότα  
 δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750  
 οἷ' ἔργα δράσας οἷα λαγχάνει κακά,  
 φορούμενος πρὸς οὐδας, ἄλλοτ' οὐρανῶ  
 σκέλη προφαίνων, ἔστε νιν διφρηλάται,  
 μόλις κατασχεθόντες ἵππικὸν δρόμον, 755  
 ἔλυσαν αἵματηρόν, ὥστε μηδένα  
 γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.  
 καί νιν πυρᾷ κέαντες εὐθύς ἐν βραχεῖ  
 χαλκῶ μέγιστον σῶμα δειλαίας σποδοῦ  
 φέρουσιν ἄνδρες Φωκέων τεταγμένοι,  
 ὅπως πατρώας τύμβον ἐκλάχῃ χθονός. 760  
 τοιαυτά σοι ταῦτ' ἐστίν, ὥς μὲν ἐν λόγῳ

750 ἀνωλόλυξε] Herwerden conj. ἀνωτόλυξε: Blaydes, ἀνεστέναξε or ἀνηλάλαξε.  
 751 λαγχάνει] τυγχάνει L<sup>2</sup> (=Lb): γρ. τυγχάνει in marg. of L. 752 φορούμενος] Blaydes conj. σποδούμενος. 754 κατασχεθόντες Elmsley: κατασχεθόντες L, with most MSS.: κατασχεθέντες Γ, E. 757 κέαντες Erfurdt, as Brunck proposed. The MSS. have κήαντες (L, etc., and Ald.), κήαντες (as A), κήοντες, or κείαντες (Triclinius).—εὐθύς ἐν] Wecklein conj. ἐνθέντες (Ars p. 8). In L the first υ of εὐθύς has been made from ν. 758 μέγιστον] Blaydes writes λέβητι, but proposes

course'; i.e., left the track in which the race was being run (the 'course' in the narrower sense), and rushed on to the open ground between this track and the spectators. διεσπάρησαν cannot be satisfactorily explained on the assumption that all four horses remained harnessed to the car. But we need not assume that Orestes was entangled in the reins of all four. We may suppose, then, that, when the left wheel came off, the left trace-horse, plunging wildly, broke his traces, and freed himself. No mishap to the ζυγόν is noticed, and the two yoke-horses, at any rate, probably remained together. Unless they broke the pole, they would still drag the disabled car. [Assuming that the four horses continued together, I formerly rendered, 'broke off'—i.e., from the line of the race.]—Campbell thinks that διεσπάρησαν 'is used inaccurately to denote aimless movement,' and renders, 'plunged wildly about the course.'

Cp. *Il.* 23. 467 ἐνθα μιν ἐκπεσείν δῖω σὺν θ' ἄρματα ἄσαι, | αἱ δ' [sc. ἵπποι] ἐξηρώησαν, ἐπεὶ μένος ἔλλαβε θυμὸν ('rushed out of the course').

749 ff. στρατὸς here = λεῶς (*Tr.* 795 n.).—δίφρων: the plur., as in 510:

cp. 727 ὄχοις. In the narrower sense, δίφρος is the platform of the car, usu. made of interlaced thongs (ἱμάντες), stretched on a framework of wood or iron (*Il.* 5. 727).—ἀνωλόλυξε, here of grief, as ὀλόλυξαν in *Ap. Rh.* 3. 1218: elsewhere, almost always a triumphant cry, esp. of women (*Tr.* 205).—οἷα: *At.* 923 οἷος ὦν οἷως ἔχεις.

752 ff. φορούμενος πρὸς οὐδας, 'dashed to the ground': cp. *Eur. I. T.* 49 βεβλημένον πρὸς οὐδας. [Not, 'dragged upon the ground' (Campb.), which would be πρὸς οὐδεῖ.] These words can be taken in two ways: I prefer the first. (1) With reference to his fall from the chariot. The people speak of his mishap as a whole, not merely of what he is suffering at the moment. (2) With reference to what occurs while he is being dragged; he is dashed earthwards (after being tossed upward). But this would be most awkward, when the mention of his being tossed upward follows. *Eur.*, where he speaks of men dragged on the ground by their chariot-horses, naturally says, 'tossed up and down' (not 'down and up'): *Suppl.* 689 ἦ τοὺς ἄνω τε καὶ κάτω φορομένους | ἱμᾶσιν.

ἄλλοτ': the first ἄλλοτε is omitted:

But when the people saw him fallen from the car, a cry of pity went up for the youth, who had done such deeds and was meeting such a doom,—now dashed to earth, now tossed feet uppermost to the sky,—till the charioteers, with difficulty checking the career of his horses, loosed him, so covered with blood that no friend who saw it would have known the hapless corpse. Straightway they burned him on a pyre; and chosen men of Phocis are bringing in a small urn of bronze the sad dust of that mighty form, to find due burial in his fatherland.

Such is my story,—grievous to hear, if words can grieve;

φλογιστόν, and ψήγμα for σῶμα.—δειλαίας σποδοῦ] Neue and Madvig conj. δειλαίαν σποδὸν (as Hartung reads); Musgrave, δειλαίας σποδοῦς; Wecklein (*Ars* p. 77) μεγίστου σώματος δειλὴν σποδὸν (Nauck the same, but with βαιάν). In L, too, a late corrector has suggested μεγίστου σώματος (by *ou* and *to* superscr.), but without further change.—Deventer and Kvíčala reject this v.; Paley also suspects it. **760** ἐκλάχη a few of the later MSS. (as Ien. and Aug. b): ἐκλάχοι L, with most MSS., and Ald.: ἐκλάβοι Δ (cod. Abbat. Flor. 41). **761** λόγῳ] λόγῳι L (but with *οις* written above by the 1st hand), Γ: λόγοις A, with most MSS., and Ald.

Eur. *Hec.* 28 κείμει δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ.—οὐρανῷ σκέλη προφαίων, *i.e.* tossed feet uppermost to the sky. Cp. Shakesp. *Hamlet* 3. 3. 93 'Then trip him, that his heels may kick at heaven': where Stevens quotes from Heywood's *Silver Age*, 'Whose heels tript up, kick'd 'gainst the firmament.'

**753 f.** διφρηλάται: the drivers of the eight previously disabled chariots would be still on the ground.—κατασχεθόντες: for these forms, cp. *O. T.* 651 n.

**757 f.** κέαντες. This aor. part. of *καίω*, found in the Ionic prose of Hippocr. (7. 422 ἀποκέας), occurs also in two Attic inscrs. of 408 B.C. (ἐγκέαντι *bis*, Meisterhans, p. 86, n. 686). Here it is used without a metrical motive, such as exists in Aesch. *Ag.* 849 κέαντες: [Eur.] *Rhes.* 97 ἐκκέαντες: Ar. *Pax* 1133 ἐκκέας. The epic form is ἐκηα (for ἐκηῖα), part. κῆας.—The plur. part. refers, in grammar, only to the two bearers of the ashes, but, in sense, to all who assisted at the funeral.

ἐν βραχεὶ χαλκῷ: cp. 1113 φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεὶ | τεύχει θανόντος: and 54 n.—μέγιστον. The heroes were conceived as transcending later mortals in strength (cp., *e.g.* *Il.* 5. 303); and so also in stature: *Her.* 1. 68 (the grave of Orestes at Sparta) ἐπέτυχον σορῶ ἐπταπήχει· ὑπὸ δὲ ἀπιστίης μὴ μὲν γενέσθαι μηδαμὰ μέζονας ἀνθρώπους τῶν νῦν ἀνοῖξα αὐτήν, καὶ εἶδον τὸν νεκρὸν μήκει ἴσον ('proportionate') ἐὼντα τῇ σορῶ.—

σῶμα...σποδοῦ, a body now *consisting in* (reduced to) dust: see on 682 πρόσχημ' ἀγῶνος. (The gen. cannot be taken with χαλκῷ, as = 'an urn filled with dust.') The conjecture δειλαίαν σποδὸν is possible, but not probable. [A schol. in the margin of L has written ἀντίπτωσις, 'interchange of cases': *i.e.*, he took the phrase as = μεγίστου σώματος δειλαίαν σποδὸν.] Verse 758 cannot be omitted: ἐν βραχεὶ could not here stand alone, as = 'in a small compass.'

Cp. Aesch. *Ag.* 440 (Ares) πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βραχὺ | ψήγμα δυσδάκρυτον, ἀντήνορος σποδοῦ γεμίζων λέβητας εὐθέτου. Eur. *Suppl.* 1130 σποδοῦ τε πλήθος ὀλίγον ἀντὶ σωμάτων | εὐδοκίμων. Propert. 2. 9. 13 (Briseis with the ashes of Achilles), *et tanti corpus Achillei* | *Maximague in parva sustulit ossa manu*.

**759 f.** ἄνδρες Φωκίων (partitive gen.): Thuc. 7. 43 § 3 ἄνδρας τῶν φυλάκων.—ἐκλάχη, depending on φέρονσιν, is more natural here than ἐκλάχοι, which would depend on τεταγμένοι, and refer to the purpose of the senders. So in 57 (n.) φέρωμεν was corrupted to φέρομεν.

**761 f.** τοιαῦτά σοι (ethic dat.) ταῦτ' ἐστίν, as in *O.C.* 62.—ὥς μὲν ἐν λόγῳ, *so far as* mere narrative can convey an impression. For the limiting sense of ὥς, cp. *O.C.* 76 ὥς ἰδόντι (n.).—τοῖς δ' ἰδ., οἵπερ εἶδομεν, = ἡμῖν δὲ τοῖς ἰδοῦσιν. Cp. *O. T.* 1237 τῶν δὲ πραχθέντων τὰ μὲν | ἄλλιστ' ἀπεστίν· ἡ γὰρ ὄψις οὐ πάρα.



- ἀλγεινά, τοῖς δ' ἰδοῦσιν, οἵπερ εἶδομεν,  
μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν.
- ΧΟ. φεῦ φεῦ· τὸ πᾶν δὴ δεσπότηισι τοῖς πάλοι  
πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος. 765
- ΚΛ. ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῇ λέγω,  
ἢ δεινὰ μέν, κέρδη δέ; λυπηρῶς δ' ἔχει,  
εἰ τοῖς ἐμαυτῆς τὸν βίον σῶζω κακοῖς.
- ΠΑ. τί δ' ὦδ' ἀθυμεῖς, ὦ γύναι, τῷ νῦν λόγῳ;
- ΚΛ. δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς 770  
πάσχοντι μῖσος ὧν τέκη προσγίγνεται.
- ΠΑ. μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἤκομεν.
- ΚΛ. οὔτοι μάτην γε· πῶς γὰρ ἂν μάτην λέγοις;  
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια  
προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς, 775  
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς  
ἀπεξενούτο· καὶ μ', ἐπεὶ τῆσδε χθονὸς  
ἐξῆλθεν, οὐκέτ' εἶδεν· ἐγκαλῶν δέ μοι  
φόνους πατρώους δεῖν· ἐπηπείλει τελεῖν·  
ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας 780  
ἐμὲ στεγάζειν ἡδύν, ἀλλ' ὁ προστατῶν  
χρόνος διηγέ μ' αἰὲν ὡς θανουμένην.

**762** τοῖς δ' ἰδοῦσιν] Heimsoeth conj. τοῖς δ' ἄλλοισιν: Nauck formerly, τοῖς παροῦσι δ': but now he would write τοῖς δ' ἰδοῦσιν, ὡς ὅπωπ' ἐγὼ, | μέγιστα (or ἀλγιστα) πάντων ὧνπερ εἶδομεν κακῶν.—οἵπερ] Hartung reads ὥσπερ, with Δ.  
**766**—**768** These three vv. are quoted by Suidas s.v. ὦ Ζεῦ. **767** λυπηρῶς δ'] Fröhlich conj. λυπηρῶς γ'. **768** τοῖς ἐμαυτῆς] Seidler conj. τῶν ἐμαυτῆς.—Jahn would reject this v. **769** τῷ νῦν A, with most mss., and Ald.: τῷ ναῦ L (with two dots over α): πολίῳ (or πολίῳ) γ. Morstadt conj. τῷ μῶ, and so Nauck reads.

**764 f.** The word δεσπότηισι would usu. imply that the speaker was a slave. The women of the Chorus are free (1227 πολίτιδες), and it has been suggested that the poet forgot this. But it is simpler to suppose that, in poetry, δεσπότης could bear its primary sense, 'master of the house,' 'lord,' without necessary reference to the special relation of master and slave. Cp. *Tr.* 363 δεσπόζειν θρόνων.

πρόρριζον: see on 512.

**766** ὦ Ζεῦ. Clytaemnestra regretted her failure to destroy Orestes in childhood (296 f.). But the poet is true to nature in blending some touch of maternal grief with her sense of gain.—λέγω, pres. subjunct.: cp. *O. T.* 651 n.

**769** τῷ νῦν λόγῳ: the same phrase occurs in *O. T.* 90, *O. C.* 801.

**770 f.** δεινόν, a mysterious power, a strangely potent tie; cp. Aesch. *P. V.* 39 τὸ συγγενές τοι δεινὸν ἢ θ' ὁμίλια: *Theod.* 1031 δεινὸν τὸ κοινὸν σπλάγχχνον: Eur. *Ph.* 355 δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί.—Isaiah xlix. 15 'Can a woman forget her sucking child, that she should not have compassion on the son of her womb?'

πάσχοντι: for the masc., cp. 145 n.—ὧν τέκη, without ἂν (*O. T.* 1231 n.). The v.l. τέκοι is possible (*Ant.* 666 n.), but less natural.

**772** μάτην ἄρ' ἡμεῖς κ.τ.λ. The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for

but for us, who beheld, the greatest of sorrows that these eyes have seen.

CH. Alas, alas! Now, methinks, the stock of our ancient masters hath utterly perished, root and branch.

CL. O Zeus, what shall I call these tidings—glad tidings? Or dire, but gainful? 'Tis a bitter lot, when mine own calamities make the safety of my life.

PAE. Why art thou so downcast, lady, at this news?

CL. There is a strange power in motherhood; a mother may be wronged, but she never learns to hate her child.

PAE. Then it seems that we have come in vain.

CL. Nay, not in vain; how canst thou say, 'in vain,' when thou hast brought me sure proofs of his death?—His, who sprang from mine own life, yet, forsaking me who had suckled and reared him, became an exile and an alien; and, after he went out of this land, he saw me no more; but, charging me with the murder of his sire, he uttered dread threats against me; so that neither by night nor by day could sweet sleep cover mine eyes, but from moment to moment I lived in fear of death.

771 τέκη] τέκη L (the η in an erasure, from ει): τέκη A, with most MSS.: τέκοι γ. 772 ἔοικεν] Paley conj. ἔοιγμεν. 775 τῆς ἐμῆς ψυχῆς] Wecklein writes τῆσδε νηδύος: Blaydes conj., νηδύος γεγώς ἐμῆς. 780 οὐτ' ἐξ ἡμέρας MSS. For ἐξ, Meineke conj. ἐφ' (and in one MS., E, ἐπὶ is written above ἐξ): G. Jacob, ἐθ', which Bellermann adopts: Wecklein, οὐ μεθ' ἡμέραν. 781 ἐμὲ στεγάζειν] Eustath. p. 632. 31 quotes the words ὕπνον ἐμὲ στεγάζειν ἡδύν. Reiske conj. ἐμὸν πελάζειν: J. W. Donaldson, ὕπνος...ἐμ' ἐστεγάσεν ἡδύς.—ὁ προστατῶν]

the change in Clytaemnestra's tone. ἡμεῖς may include the bearers of the urn (759).

773 μάτην λέγοις, say the word 'μάτην': cp. *Ant.* 567 ἀλλ' ἦδε μέντοι μὴ λέγ'.

775 ψυχῆς, 'life'; see on *O. C.* 998 f. The word has been suspected, and prosaically altered (cr. n.). But it is strictly correct to describe a child as 'born from' its mother's 'life.' Here the phrase has a pathetic force; his very life was her gift.

776 f. μαστῶν κ.τ.λ.: i.e., 'he deserted me who had suckled and reared him': the words do not imply that Orestes was still an infant when he left her (see on 13 f.).—ἀποστὰς: similarly a slave who left his master was said ἀφίστασθαι (Lys. or. 23 § 7, etc.).

ἀπέξενούτο, 'became estranged.' Cp. Eur. *Hērō.* 1084 f. οὐκ ἀκούετε | πάλαι ξενόσθαι τόνδε προὔννεποντά με; ('that he is no longer my son').

779 φόνους: for the plur., 206 θα-

νάτους (n.). So in *O. C.* 962 φόνους alludes to the death of Laius.

780 ff. ὥστ' οὐτε...στεγάζειν. When ὥστε is followed by the infin., the negative is ordinarily μὴ. There are, however, many exceptions. Instances strictly like the above are these:—Eur. *Ph.* 1357 οἷσθ' οὐ μακρὰν γὰρ τειχέων περιπτυχά, | ὥστ' οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα: [Dem.] or. 53 § 1 οὐδ' αὖ οὕτως ἀπορος ἦν ὥστ' οὐκ ἂν ἐξευρεῖν. But most of the examples occur under special conditions: see Appendix.

ἐξ ἡμέρας, *interdium*. The phrase ἐκ νυκτῶν, 'in the night-watches,' is frequent (*Od.* 12. 286, Theognis 460, Aesch. *Ch.* 287: [Eur.] *Rhes.* 13, 17): cp. also frag. adesp. 7 (Nauck) πόνον πόνον | ἐκ νυκτὸς ἀλλάσσοις τὸν καθ' ἡμέραν.—στεγάζειν, lit. 'cover,' i.e. cover the eyes.

ὁ προστατῶν χρόνος, lit., 'the time which stands in front (of the present),' the 'imminent' or 'coming' time (schol. ὁ ἐπιγινώμενος). From moment to moment

- νῦν δ', ἡμέρα γὰρ τῇδ' ἀπήλλαγμαί φόβου  
 πρὸς τῇσδ' ἐκείνου θ'. ἥδε γὰρ μείζων βλάβη  
 ξύνοικος ἦν μοι, τοῦμόν ἐκπίνουσ' αἶε 785  
 ψυχῆς ἄκρατον αἶμα—νῦν δ' ἔκηλά που  
 τῶν τῇσδ' ἀπειλῶν οὐνεχ' ἡμερεύσομεν.  
 ΗΛ. οἶμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα,  
 Ὀρέστα, τὴν σὴν ξυμφοράν, ὅθ' ᾧδ' ἔχων  
 πρὸς τῇσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς; 790  
 ΚΛ. οὗτοι σύ· κείνος δ' ὡς ἔχει καλῶς ἔχει.  
 ΗΛ. ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.  
 ΚΛ. ἤκουσεν ὧν δεῖ κάπεκύρωσεν καλῶς.  
 ΗΛ. ὑβρίζει· νῦν γὰρ εὐτυχοῦσα τυγχάνεις.  
 ΚΛ. οὐκουν Ὀρέστης καὶ σὺ παύσετον τάδε; 795  
 ΗΛ. πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.  
 ΚΛ. πολλῶν ἂν ἤκοις, ᾧ ξέν', ἄξιος τυχεῖν,  
 εἰ τῇδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

Meineke conj. ὁ προστατῶν: Blaydes writes οὐπιστατῶν. 783 ἀπήλλαγμαί A, with most MSS., and Ald.: ἀπηλλάγην Γ, L<sup>3</sup> (=Lb), E (as corrected), Suidas s.v. προστατῶν. [The reading of L has been reported as ἀπηλλάγην, with μαι written above by the 1st hand. But L has ἀπηλλάγμαί (sic), with an erasure over μ, and μαι written above by the 1st hand. The scribe may have first written ἀπηλλάγην, but the letters ην are not now traceable.] 786 νῦν δ' ἔκηλα] νῦν ἔκηλα L<sup>3</sup> and Brunck. 787 οὐνεχ'] χ made in L from κ. 790 ἄρ' made in L from ἀρ'. 791 οὗτοι σύ] Reiske conj. οὐ σοί γε. 792 νέμεσι

she looked for death.—As προστατεῖν usu. means 'to govern' or 'to protect,' some understand, (1) 'Time standing over me' like a jailor (Campbell), 'the tyrannous time' (Whitelaw): or (2) generally, 'Time that controls all events.'

διῆγε, kept me living: Dem. or. 18 § 89 ὁ γὰρ τότε ἐνστάς πόλεμος...ἐν πᾶσι τοῖς κατὰ τὸν βίον ἀφθονωτέροις...διήγαγεν ὑμᾶς τῆς νῦν εἰρήνης ('caused you to live').

783 f. The perf. ἀπήλλαγμαί, expressing final deliverance, is better here than the aor. ἀπηλλάγην (cr. n.).—μέλζων, worse than the distant Orestes, because ξύνοικος.

785 ff. τοῦμόν, not τῆς ἐμῆς, since ψυχῆς αἶμα forms one notion: cp. 1390: Ant. 794 n.—ἐκπίνουσ': cp. Ant. 531 σὺ δ', ἣ κατ' οἴκου ὡς ἔχιδν' ὑφειμένη | λήθουσα μ' ἐξέπινες.—ἄκρατον, 'sheer,' implies the pitiless cruelty of the vampire (cp. Xen. An. 4. 8. 14 τούτους...καὶ ὤμους δεῖ καταφαγεῖν): so Aesch. Ch.

577 φόνου δ' Ἐρινὸς οὐχ ὑπεσπανισμένη | ἄκρατον αἶμα πίεται.

νῦν δ': repeated from 783, after the long parenthesis.—ἐκηλα, adv.: cp. 164.—οὐνεχ': cp. 387.—ἡμερεύσομεν: a word used in Attic prose (as = 'to pass the day').

788 οἶμοι τάλαινα: cp. Ph. 416 οἶμοι τάλας, and so often: but in 674 οἱ γὰρ τάλαινα.—οἰμῶξαι: for the aor., cp. 285.

790 ἄρ' ἔχει καλῶς: 'It is not well?' Cp. 816; and for ἀρα, 614.

791 οὗτοι σὺ sc. καλῶς ἔχεις. The sense is not merely, 'you are in an evil case'; but rather, 'you are not as I could wish'—and as Orestes is.

792 Νέμεσι: this voc. occurs also in Eur. Ph. 183, where, as here, νέμεσις is a v.l. (Cp. Ar. Ran. 893 ξύνεσι).—τοῦ θανόντος ἀρτίως: for the place of the adv., cp. Aesch. P. V. 216 τῶν παρεστῶτων τότε: Andoc. or. 1 § 53 τῶν ἀπολωλῶτων ἥδη.

Nemesis is the goddess who requires

Now, however—since this day I am rid of terror from him, and from this girl,—that worse plague who shared my home, while still she drained my very life-blood,—now, methinks, for aught that she can threaten, I shall pass my days in peace.

EL. Ah, woe is me! Now, indeed, Orestes, thy fortune may be lamented, when it is thus with thee, and thou art mocked by this thy mother! Is it not well?

CL. Not with thee; but his state is well.

EL. Hear, Nemesis of him who hath lately died!

CL. She hath heard who should be heard, and hath ordained well.

EL. Insult us, for this is the time of thy triumph.

CL. Then will not Orestes and thou silence me?

EL. We are silenced; much less should we silence thee.

CL. Thy coming, sir, would deserve large recompense, if thou hast hushed her clamorous tongue.

made in L from νέμεσι. — νέμεσις r. **794** εὐτυχοῦσα L (not εὖ τυχοῦσα). **795** οὐκουν L: οὐκοῦν A, Γ, etc., and Ald. The MSS., and Ald., have a full stop after τάδε. Benedict and Monk, τάδε; — παύσεται] παύσατον Aug. b (with ε super-scr.). **796** ὥπως σε παύσομεν made in L from ὥπως ἐπαύσομεν. — σέ, instead of σε, Blaydes. **797** ἂν ἤκοις L, with most MSS., and Ald.: ἂν ἤκεις r (ἂν εἴης a corrector of E). Monk (*Mus. Crit.* I. p. 203, ann. 1814) conj. ἂν ἤκες: Morstadt, ἀρ' ἤκεις. — τυχεῖν A, with most MSS., and Ald. In L τυχεῖν has been made from φιλεῖν (perh. by the first corrector, though others ascribe it to a later hand): φιλεῖν I.<sup>2</sup> (=Lb): φίλος Γ. — W. Hoffmann conj. φέρειν (which Wecklein receives). Michaelis, φίλων: Nauck (formerly), φίλοις. O. Hense, ἡμῖν, ὧ ξέν', ἀξίως. **798** ἐπ-ανσας MSS.: παύσαις Wunder. — πολυγλώσσου] Bergk conj. παλιγλώσσου: Meineke,

that each man should receive his due (Νέμεσιν ἀπὸ τῆς ἐκάστω διανεμήσεως, Arist. *Mund.* 7. p. 401 b. 13). The 'Nemesis of the dead man' is the avenger of wrong done to him; as the Greeks said Δίκη τινός (Aesch. *Ag.* 1432), Ἐρινύς τινος. Cp. Aesch. fr. 266 ἡμῶν γε μέντοι Νέμεσις ('our Nemesis') ἐσθ' ὑπερτέρα, καὶ τοῦ θανόντος ἡ Δίκη πράσσει κότον. At Athens Νεμέσεια were certain rites in honour of the dead (Dem. or. 41 § 11), ἐπεὶ ἡ Νέμεσις ἐπὶ τῶν ἀποθανόντων τέτακται (Bekker *Anecd.* I. 282). Nemesis appears in art, too, as a goddess of the dead (Baumeister, *Denkm.*, p. 1008).

**793** ἤκουσεν ὧν δέ. Clyt. turns her retort as though τοῦ θανόντος depended on ἄκουε. 'Nemesis (the goddess of retribution generally) has heard a mother who prayed for the punishment of an unnatural son.' — κάτεκώρυσεν: cp. 919 κύρος.

**795** οὐκουν...τάδε; This verse should probably be interrogative, as Electra's

answer suggests. And οὐκουν (nonne ergo . . . ?) seems better than οὐκοῦν (ergo . . . ?).

**796** οὐχ ὥπως σε παύσομεν = οὐ λέγω ὥπως κ.τ.λ.: 'not to speak' of doing so; i. e., 'so far from' doing so (Lat. *nequum*). So οὐχ ὅτι: and (with λέγε understood) μὴ ὅτι, or (more rarely) μὴ ὅπως. But these phrases usu. stand in the first clause, followed by ἀλλὰ καὶ in a second clause; Dem. or. 6 § 9 τοὺς δὲ Θηβαίους ἡγεῖτο...οὐχ ὅπως ἀντιπράξουν...ἀλλὰ καὶ συστρατεύσιν. Cp., however, Xen. *H.* 2. 3. 35 διὰ τὸν χειμῶνα οὐδὲ πλεῖν, μὴ ὅτι ἀναρῆσθαι τοὺς ἄνδρας, δυνατὸν ἦν. Lucian, *Charon* 8 ὅταν πλεῖ μὴδ' ἐμπλῆ, οὐχ ὥπως ταῦρον, ἐτι ἀρασθαι δυνάμενος.

**797** f. πολλῶν ἂν ἤκοις. Clyt. refers to Electra's words, πεπαῖμεθ' ἡμεῖς: 'If you have indeed silenced her, then you would deserve much,' etc. A protasis formed by εἰ and a past tense of the indic. is sometimes thus combined with an apodosis formed by the optat. and ἂν.



- ΠΑ. οὐκοῦν ἀποστείχοιμ' ἄν, εἰ τὰδ' εὖ κυρεῖ.  
 ΚΛ. ἦκιστ'· ἐπείπερ οὐτ' ἐμοῦ καταξίως 800  
 πράξειας οὔτε τοῦ πορεύσαντος ξένου.  
 ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοᾶν  
 ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.  
 ΗΛ. ἄρ' ὑμῖν ὡς ἀλγοῦσα κώδυνωμένη 805  
 δεινῶς δακρυῦσαι κάπικωκῦσαι δοκεῖ  
 τὸν υἱὸν ἢ δύστηνος ᾧδ' ὀλωλότα;  
 ἀλλ' ἐγγελῶσα φροῦδος. ᾧ τάλαιν' ἐγώ·  
 Ὀρέστα φίλταθ', ὥς μ' ἀπώλεσας θανών.  
 ἀποσπάσας γὰρ τῆς ἐμῆς οἴχει φρενὸς  
 αἶ μοι μόναί παρήσαν ἐλπίδων ἔτι, 810  
 σὲ πατρὸς ἥξιν ζῶντα τιμωρόν ποτε  
 καμοῦ ταλαίνης. νῦν δὲ ποῖ με χρή μολεῖν;  
 μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη  
 καὶ πατρός. ἤδη δεῖ με δουλεύειν πάλιν  
 ἐν τοῖσιν ἐχθίστοισιν ἀνθρώπων ἐμοὶ 815  
 φονεῦσι πατρός. ἄρά μοι καλῶς ἔχει;  
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου  
 ξύνοικος \*εἵσειμ', ἀλλὰ τῇδε πρὸς πύλῃ

περισπερχοῦς (from Hesych., περισπέρχου βοῆς). 800 ἐπείπερ] Paley reads ἐπεὶ τᾶν (as Blaydes and Michaelis had suggested).—καταξίως L, with most MSS., and Ald.: κατ' ἀξίαν r: ἐπειδὴπερ ἐμοῦ γ' οὐτ' ἀξίως Harl.: Monk and Bothe conj. κατάξι' ἄν: B. Arnold, ἐμοῦ γ' ἄν ἀξίως. 801 πράξειας] Henneberg and Schneidewin conj. πράξις ἄν. Bergk, πράξειας, οὐτ' ἄν. 802 τήν δὲ δ' L (not τήνδε δ'). δ' has been made from τ' by a later hand.—ἐκτοθεν L: ἔκτοσθεν r, and Ald. 803 τά θ' made in L from ταῦθ', the reading of Γ. 805 κάπικωκῦσαι L. 807 ᾧ] The scribe of L meant (I think) to write ᾧ, not

In such cases the past tense usu. denotes an actual fact, or what is assumed to be such. Thus *O. C.* 974 ff. εἰ δ'.. ἦλθον,.. πῶς ἄν.. ψέγοις; Thuc. 3. 40 εἰ γὰρ οὗτοι ὀρθῶς ἀπέστησαν (*granting* that they were right), ὑμεῖς ἄν οὐ χρεὼν ἀρχοίτε. More rarely, the protasis expresses a condition recognised as unreal; e.g. *Od.* 1. 236 ἐπεὶ οὐ κε θανόντι περ ᾧδ' ἀκαχοῖμην, | εἰ μετὰ οἷς ἐτάροισι δάμῃ κ.τ.λ.—Wunder's change of ἔπαυσας to παύσαις is not (I now think) desirable.

πολλῶν goes with ἄξιος, and τυχεῖν is epexegetic: cp. *Ant.* 699 οὐχ ἡδε χρυσῆς ἀξία τιμῆς λαχεῖν;

799 εὖ κυρεῖ: alluding to her words in 791.

800 f. With πράξειας we supply ἄν

from ἀποστείχοιμ' ἄν. G. Wolff compares Plat. *Lys.* p. 208 B εἰ βούλοιο λαβὼν τὴν μάλιστα τύπτειν, ἐφῆν ἄν. Πόθεν δ', ἦ δ' ὅς, ἐφῆν; Xen. *An.* 4. 6. 13 δοκοῦμεν δ' ἄν μοι...ἐρημοτέρῳ ἄν τῷ θρεῖ χρῆσθαι· μένοιεν γὰρ αὐτοῦ μᾶλλον ἄθροοι οἱ πολέμοι (where the insertion of ἄν after γὰρ is needless). Cp. also *O. T.* 937 n.

The emendations which aim at introducing ἄν seem, then, superfluous. The change of καταξίως into κατάξι' ἄν, though specious, is not probable. Cp. *O. C.* 911 δέδρακας οὐτ' ἐμοῦ καταξίως | οὐθ' ἄν πέφυκας. *O. T.* 133 ἐπαξίως.. ἀξίως. Again, πράξειας appears sound. In the 2nd and 3rd sing. and 3rd plur. of the sigmatic aorist, classical writers of this

PAE. Then I may take my leave, if all is well.

CL. Not so; thy welcome would then be unworthy of me, and of the ally who sent thee. Nay, come thou in; and leave her without, to make loud lament for herself and for her friends.

[CLYTAEMNESTRA and the PAEDAGOGUS  
enter the house.]

EL. How think ye? Was there not grief and anguish there, wondrous weeping and wailing of that miserable mother, for the son who perished by such a fate? Nay, she left us with a laugh! Ah, woe is me! Dearest Orestes, how is my life quenched by thy death! Thou hast torn away with thee from my heart the only hopes which still were mine,—that thou wouldst live to return some day, an avenger of thy sire, and of me, unhappy. But now—whither shall I turn? I am alone, bereft of thee, as of my father.

Henceforth I must be a slave again among those whom most I hate, my father's murderers. Is it not well with me? But never, at least, henceforward, will I enter the house to dwell with them; nay, at these gates

ω̄, though the accent is little more than a dot (just as on νῖδν in 806). When he intends ω̄, the curve of the circumflex is usually traceable, as, e.g., in 766, 769.

809 The scribe of L wrote φρενός οἶχη. A later hand has erased this, and written οἶχη φρενός. 811 ἤξειν] In L the ν has been added by S. 812 μολεῖν]

Schneidewin conj. μένειν: G. Wolff and Blaydes, βλέπειν. 814 πατρός. ἦδη

δεῖ Bruck. πατρός ἦδη\* δεῖ MSS. (πατρός ἦδη, δεῖ Ald.). Blaydes writes, ἦδη, καί

με δουλεύειν πάλαι | δεῖ τοῖσιν κ.τ.λ. 816 This v. is rejected by Morstadt,

Schöll and Todt. 818 ξύνοικος εἴσεμ' Hermann: ξύνοικος ἔσομ' (made by a later hand from ἔσομ') L, with most MSS., and Ald.: ξύνοικος ἔσομαι r. Dawes conj. ἔσομαι ξύνοικος: Erfurdt, ξύνοικος ἔσομαι τῇδε γ': Blaydes writes τόνδ' οἶκον εἴσεμ':

age prefer the forms in ει to those in αι. There are exceptions, such as Ar. *Vesp.* 726 οὐκ ἂν δικάσαις, Thuc. 2. 84 ἐκπνεύσαι: and it would be unwarrantable to deny that Soph. could have written πράξεις ἂν. But the presumption is in favour of the vulgate. Still less likely is ἐπεὶ τᾶν, or ἐμοῦ γ' ἂν ἀξίως (cr. n.). If ἂν were required, Bergk's οὐτ' ἂν in v. 801 would be best.

τοῦ πορεύσ. ξένου: Phanoteus (670).

803 τῶν φίλων, Orestes; for the plur., cp. 346. It is no concern of Clytaemnestra's to mourn him (cp. 776).

804 ff. ἀρ' ὕμιν κ.τ.λ.: 'does she not seem,' etc.,—with bitter irony: cp. 707, 816.—ᾄδ', by a death so piteous; cp. 751.

808 ὥς μ' ἀπόλεσας θανόν: as Antigone says of her brother, θανὼν ἔτ' οὖσαν κατήναρές με. Cp. *Tr.* 1163 n.

809 ἀποσπᾶσας (ἐκείνας) αἶ κ.τ.λ.:

conversely O. T. 1432 ἐλπίδος μ' ἀπέσπασας.

812 μολεῖν: cp. O. C. 1747 ποῖ μόλωμεν, ὦ Ζεῦ; ('whither shall we turn?').

814 ff. δουλεύειν: cp. 1192: 597 δεσπότην. She was treated like a slave (190 ff.).—πάλιν has been suspected, but is explained by the context. In fact, her servitude had never ceased, and could not be said to recommence. But in imagination, so long as Orestes lived, she could behold a deliverer. From those bright dreams she must now go back to a slavery without hope.

816 ἀρά μοι καλῶς ἔχει; cp. 790.

817 τοῦ λοιποῦ χρόνου, a partitive gen. (478), instead of the more usual τὸν λ. χρόνον, or τὸ λοιπόν: so τοῦ λοιποῦ in Her. 1. 189, Ar. *Pax* 1084.

818 \*εἴσεμ', Hermann's correction of ἔσομ', is made certain by ἀλλὰ τῇδε πρὸς πύλῃ. No dative is needed to explain

παρεῖσ' ἐμαντὴν ἄφιλος ἀνάνῳ βίον.  
 πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται, 820  
 τῶν ἔνδον ὄντων ὥς χάρις μὲν, ἦν κτάνη,  
 λύπη δ', εἰς ζῶ· τοῦ βίου δ' οὐδείς πόθος.

- στρ. α'. XO. ποῦ ποτε κεραυνοὶ Διός, ἦ ποῦ φαέθων  
 2 Ἄλιος, εἰ ταῦτ' ἐφορῶντες κρύπτουσιν ἔκκληοι; 826  
 ΗΛ. 3 ἔξ, αἰαί.  
 XO. 4 ὦ παῖ, τί δακρύεις;  
 ΗΛ. 5 φεῦ. XO. μηδὲν μέγ' αὔσης. ΗΛ. ἀπολεῖς. XO.  
 πῶς; 831  
 ΗΛ. 6 εἰ τῶν φανερώς οἰχομένων  
 7 εἰς Ἀΐδαν ἐλπίδ' ὑποίσεις, κατ' ἐμοῦ τακομένας  
 8 μᾶλλον ἐπεμβάσει. 835

ἀντ. α'. XO. οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις

Heimsoeth conj. κείνους ξύνοικος.

819 ἄφιλος L, with most MSS., and Ald.: ἄφιλον (ν made from σ) Vindobonensis, as Monk conjectured. 821 κτάνη]

θάνω Brunck, with the scholiast on 975, who quotes, ὥς χάρις μὲν ἂν θάνω, [λύπη δ' εἰς ζῶ. 822 εἰς ζῶ] Nauck conj. ὅτι ζῶ. 825 ἄλιος A, with Suidas

(s. v. κεραυνοί), and Ald.: ἀέλιος L.—After ἐφορῶντες Musgrave and Kvičala suppose the loss of an anapaest (answering to ἀπάταις in 838, where see n.). Hence Kayser would change κρύπτουσιν to κατακρύπτουσιν, and καὶ νῦν in 839 to νῦν δ'.

826 The words κρύπτουσιν ἔκκληοι form a separate v. in L.—ἐκαλοῖ

ξύνοικος, since φονεῦσι πατρός so closely precedes.

819 παρεῖσ' ἐμαντὴν, allowing myself to sink to the ground: cp. *Tr.* 938 πλευνρόθεν | πλευνρὰν παρὲς ἔκειτο.—αὔ-  
 ανῶ: *Ph.* 954 ἄλλ' ἀνανοῦμαι τῷδ' ἐν  
 αὐλῷ μόνος.

821 χάρις, gratification: cp. 1266.

823—870 Kommos. 1st strophe, 823—835, = 1st antistr., 836—848: 2nd str., 849—859, = 2nd antistr., 860—870. For metres see Metrical Analysis. Changes of person occur within a verse (as in 829 ff., ΗΛ. φεῦ. XO. μηδὲν μέγ' αὔσης. ΗΛ. ἀπολεῖς. XO. πῶς;). This indicates that the Chorus is here represented by the coryphaeus; it is, in fact, a lyric duet between the leader and Electra. Similar duets occur in *O.* *T.* 649—697 and *O. C.* 510—548, passages which further resemble this as being κομμοὶ inserted in ἐπεισόδια: also in the parodos of the *O. C.* (as at 178 ff.), and its exodos (as at 1677 ff.); and in *Ph.* 1081—1217 (as at 1184 f.).

These lyrics mark the climax of Elec-

tra's grief. The comforter vainly seeks to rouse her from despair.

823 ff. ποῦ ποτε κ.τ.λ. 'where are they?' means here, 'what are they doing, —if they see this, and do not punish?' It is the part of the Sun-god to reveal guilt (cp. n. on 424 f.), and of the thunderbolts to smite it.—φαέθων: *Il.* II. 735 ἥλιος φαέθων. This familiar phrase explains why ἄλιος (confirmed by the metre of 838) was changed in some MSS. to ἀέλιος.—ἐφορῶντες, passively viewing; —just as in *Tr.* 1269 (θεοὶ) τοιαῦτ' ἐφο-  
 ρῶσι πάθῃ.—κρύπτουσιν: schol. οὐκ ἀγου-  
 σιν εἰς φῶς, do not brand by exposure and chastisement. Cp. συγκρύπτειν τι-  
 τι, to connive by silence at an offence (*Andoc.* or. 1 § 67, etc.).

828 τί δακρύεις: A gentle remon-  
 strance; 'why dost thou thus give way to grief?' (Not: 'what is the cause of thy grief?')

830 μηδὲν μέγ' αὔσης. In saying φεῦ, Electra lifted her face and stretched forth her hands to heaven, as if accusing the gods; and the Chorus hasten to warn

I will lay me down, and here, without a friend, my days shall wither. Therefore, if any in the house be wroth, let them slay me; for 'tis a grace, if I die, but if I live, a pain; I desire life no more.

CH. Where are the thunderbolts of Zeus, or where is the bright Sun, if they look upon these things, and brand them not, but rest? <sup>1st strophe.</sup>

EL. Woe, woe, ah me, ah me!

CH. O daughter, why weepest thou?

EL. (*with hands outstretched to heaven*) Alas!

CH. Utter no rash cry!

EL. Thou wilt break my heart!

CH. How meanest thou?

EL. If thou suggest a hope concerning those who have surely passed to the realm below, thou wilt trample yet more upon my misery.

CH. Nay, I know how, ensnared by a woman for a chain of <sup>1st anti-strophe.</sup>

Blaydes. **827** ἔ ξ, alai! Dindorf thinks that both here and in 840 (where ἔ ξ, λῷ is now read) the poet wrote alai, alai. **830** αὔσησ made in L from αὔσεισ. **831** ἀπολείς με Vindobonensis. **832—835** L divides the vv. thus:—el—οἰχομένων—| ἐλπιδ'—| τακομένασ | μᾶλλον ἐπεμβάσει. **834** Morstadt conj. κατ' ἐμοὶ τακομένα, and so Blaydes writes. **836—839** L divides the vv. thus:—οἶδα—| χρυσόδοις | ἔρκεσι—| γυναικῶν ἀπάταισ | καὶ νῦν ὑπὸ γαλασ.

her against any irreverent utterance (schol.). Cp. *Ai.* 386 μηδὲν μέγ' εἰπης: *Od.* 22. 287 μή ποτε πάμπαν | εἰκὼν ἀφραδῆς μέγα εἰπεῖν: Plat. *Phaedo* p. 95 B μή μέγα λέγε: Eur. *H. F.* 1244 ἔσχε στῆμ', ὥς μὴ μέγα λέγων μείζον πάθης: Theocr. 10. 20 μηδὲν μέγα μυθεῖ (do not boast). Verg. *Aen.* 10. 547 *Dixerat ille aliquid magnum.*—αὔσησ, a loud cry (*Tr.* 565 ἐκ δ' ἦῶσ' ἐγώ).

**831** ἀπολείς, *enecabis*. She takes their remonstrance as implying a doubt whether Orestes is dead. For this verb in ref. to mental pain, cp. *Ph.* 1172 τί μ' ὤλεσας; ('afflicted me'—by reviving a painful memory).

**832 f.** τῶν...οἰχομένων, Orestes (for the plur., cp. 145 f.): φανερώς, because the mention of the ashes (757 ff.) has removed the last doubt from her mind.—ἐλπιδά with gen. of the object; cp. 1460 f.

**834 f.** κατ' ἐμοῦ τακομένασ. This constr., instead of the simple dat. (456), is due to the peculiar sense of ἐπεμβάσει: cp. ἐγγελάω and ἐπεγγελάω κατὰ τινος (*O. C.* 1339, *Ai.* 969). Those who would read κατ' ἐμοὶ τακομένα, and assume a tmesis, omit to observe that κατεπεμβάσει would take a genitive.

**836 f.** οἶδα γάρ κ.τ.λ.: 'Nay, (I can still offer thee comfort;) for I know that Amphiaräus, like Agamemnon, was betrayed to death by a false wife; and yet now he is a great spiritual force beneath the earth, and is revered among men.' Although Orestes is dead, Agamemnon may still be honoured. The Chorus do not directly hint a belief that he can still be avenged,—as Amphiaräus was. Electra then seizes on this point of contrast, Amphiaräus found an avenger; her father cannot now find one.

Ἀμφιάρεων, scanned — — —, as in *O. C.* 1313 (n.): ἀνακτα, as the seer Teiresias is so called, *O. T.* 284 (n.). Amphiaräus, the Argive seer and warrior, married Eriphylë, sister of Adrastus, king of Argos. He had sworn to abide by her decision in any difference between himself and her brother, with whom he had formerly been at feud (Apollod. 3. 6. 2). When Polyneices sought Argive aid against Thebes, Amphiaräus opposed the enterprise, foreseeing a fatal issue. Polyneices then bribed Eriphylë with a golden necklace, and she persuaded her husband to join the expedition. The Argives were routed by the Thebans. In



- 2 ἔρκεσι κρυφθέντα γυναικῶν· καὶ νῦν ὑπὸ γαίης  
 ΗΛ. 3 ἔ· ἰώ. 840  
 ΧΟ. 4 πᾶμψυχος ἀνάσσει.  
 ΗΛ. 5 φεύ. ΧΟ. φεύ δῆτ'· ὁλοὰ γὰρ ΗΛ. ἐδάμη. ΧΟ.  
 ναί. 845  
 ΗΛ. 6 οἶδ' οἶδ'· ἐφάνη γὰρ μελέτωρ  
 7 ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ' οὔτις ἔτ' ἔσθ'· ὅς γὰρ  
 ἔτ' ἦν,  
 8 φροῦδος ἀναρπασθεῖς.

**838** ἔρκεσι] Bergk writes ἔρκεσιν (and in 825 Ἀέλιος).—Blaydes cites Par. C (cod. 2794) as having ἄρκεσι, and conj. ἄρκυσι: Campb. conj. ἔρμασι.—κρυφθέντα] Deventer conj. ληφθέντα: Nauck, κλεφθέντα.—γυναικῶν] γυναικῶν ἀπάταις MSS. and old edd.: Brunck deleted ἀπάταις as a gloss on ἔρκεσι. Triclinius wrote κρυφθέντ' ἀπάταισι, omitting γυναικῶν. **841** πᾶμψυχος] Morstadt conj. πάντιμος: Nauck, τιμοῦχος

the flight, Amphiaräus was approaching the river Ismenus, near Thebes, when the earth, riven by a thunderbolt, swallowed him up, with his chariot. Sophocles wrote an Ἐριφύλη, and also a satyric Ἀμφιάρεως.

**837 f.** χρυσοδέτοις ἔρκεσι, nets, or snares, of golden links; i.e., the coils of fate into which he was drawn through the necklace with which his wife was bribed. (Not, 'the snare laid for her by the necklace'; she knew what was to come.) The epithet marks the figurative sense of ἔρκεσι (as a ship is λιτόπτερον ὄχημα, Aesch. *P. V.* 468): cp. *Ai.* 60 εἰς ἔρκη κακά (the net of doom). γυναικῶν, i.e. Ἐριφύλης, an allusive plur. (145 n.), perhaps suggested by *Od.* 15. 247 (of Amphiaräus), ἀλλ' ὀλετ' ἐν Θήβῃσι γυναίων εἵνεκα δώρων. (This is better than to give γυναικῶν a general sense,—'such as women love'.) Cp. Plat. *Rep.* 590 A ἡ Ἐριφύλη ἐπὶ τῇ τοῦ ἀνδρός ψυχῇ τὸν ὄρμον δεξαμένη. It was the ὄρμος which had been given to Harmonia by her husband Cadmus (Paus. 9. 41. 2).

κρυφθέντα, which has been suspected (cr. n.), is sound; it is the word repeatedly used with ref. to the end of Amphiaräus: Pind. *N.* 9. 24 ὁ δ' Ἀμφιάρῃ σχίσσεν κεραυνῷ παμβία | Ζεὺς τὰν βαθύστερον χθόνα, κρύψεν δ' αὖ ἵπποις: Apollod. 3. 6. 6 Ζεὺς κεραυνὸν βαλὼν τὴν γῆν διέστησεν, ὁ δὲ σὺν τῷ ἄρματι... ἐκρύφθη: and especially the oracle cited in Athen. p. 232 E, commanding Alcmaeon, the seer's son, to dedicate the fatal necklace at Delphi: καὶ σὺ φέρειν τιμῆν ἐμοὶ γέρας, ὃ ποτε μήτηρ | Ἀμφιάραον ἔκρυψ'

ὑπὸ γῆν αὐτοῖσι σὺν ἵπποις,—where the instrum. dat. φ (‘by means of which’) gives an exact parallel to ἔρκεσι here (cp. also 549). In Aesch. *Theb.* 587 f. Amphiaräus says, τήνδε πιαρῷ χθόνα, | μάντις κεκευθὼς πολεμίας ὑπὸ χθονός. Pausanias (9. 8. 3) saw near Thebes the enclosed and sacred spot where the earth had opened.

Some vase-paintings, representing the departure of Amphiaräus for Thebes, show Eriphylē carrying the bribe in her hand. In one of these, on a very ancient vase from Caere, it appears as a necklace of large white pearls (Baumeister, *Denkm.* p. 67): in another, on a lekythos from Cervetri (Roscher, *Lex.* p. 295), it is a collar, with projecting rays.

**840** ἔ· ἰώ. The words ὑπὸ γαίης remind Electra of her father and brother.

**841** πᾶμψυχος=πᾶσαν τὴν ψυχὴν ἔχων (cp. ἄψυχος). The mind of Amphiaräus acts upon men through his oracles as fully as if he were alive. In the popular belief, the ordinary shades of the departed had either no intelligence or a feeble one. Thus Teiresias is an exception (*Od.* 10. 495): τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια | οἷψ πεπνύσθαι· τοὶ δὲ σκιάι ἀίσουσιν. It was felt difficult to conceive mind apart from its supposed physical basis, the φρένες or diaphragm: cp. Leaf on *Il.* 23. 104.—The scholia recognise this explanation of πᾶμψυχος, but suggest also two others, both untenable: (1) ‘ruling over all the shades’: or (2) ‘possessing his life διὰ παντός,’ i.e. ‘immortal.’

The cult of Amphiaräus had its chief

gold, the prince Amphiaraius found a grave; and now beneath the earth—

EL. ah me, ah me!

CH. —he reigns in fulness of force.

EL. Alas!

CH. Alas indeed! for the murderess—

EL. Was slain. CH. Yea.

EL. I know it, I know it; for a champion arose to avenge the mourning dead; but to me no champion remains; for he who yet was left hath been snatched away.

(or παμούχος). **843** δλοά γάρ] Instead of γάρ, cod. Vat. 47 has γούν, which Hartung adopts: Wecklein writes μάν: G. Wolff conj. τάρ'. **846—848** L divides the vv. thus:—οἶδ' οἶδ'—| μελέτωρ—| πένθει—| γάρ ἔτ' ἦν | φροῦδος ἀναρ-  
πασθείς. **846** μελέτωρ] Meineke conj. νεμέτωρ. **847** πένθει] B. Todt conj. κεύθει. **848** δς γάρ ἔτ' ἦν] Herwerden conj. δς δέ ποτ' ἦν: Nauck, δς γάρ

seat in Boeotia, but afterwards spread thence to Argos, and throughout Greece. He was a chthonian deity, like Melampus; associated with Dionysus, and then with the Apollinar *μαντική*. The 'Ἀμφιάρεον near Thebes, a dream-oracle, was consulted by Mardonius (Her. 8. 134). In later times the shrine near Oropus was more famous (Paus. 1. 34. 2).

**842 ff.** *φεῦ*.—*φεῦ δῆτ'*. Electra's cry, *φεῦ*, is drawn from her by the thought that, while Amphiaraius has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphylé's wickedness,' and respond *φεῦ δῆτ'*, 'alas indeed' (cp. *O. C.* 536 *ΧΟ.* *ὦ.* *ὦ.* *ὦ.* *δῆτα*). Then they say, *δλοά γάρ*, 'for the murderess—' intending to add, 'betrayed her husband's life.' But Electra, still thinking of the difference and not of the likeness between the case of Amphiaraius and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting *ἑδάμη*,—'was laid low' (by her son Alcmaeon: see on 846).—For *δλοά* (nom. fem.) active in sense, cp. *Μοῖρ' δλοή* (*Il.* 16. 849, etc.): in *Tr.* 846 *δλοά στένει* it is neut. pl. ('despairingly').

*ἑδάμη* should be followed by a full stop, as in L; not by a query, as in the Aldine,—a punctuation suggested by *ναί*. Electra is not asking a question; she is rejecting the consolation. The Chorus admit, by their *ναί*, the fact that Eriphylé was slain, and then Electra points the contrast (*οἶδ' οἶδ'*, κ.τ.λ.).

**846** *μελέτωρ* (only here): 'one who cared' for the dead,—an avenger (cp. 237 *ἀμελεῖν*). Suidas *s.v.*, *ὁ ἐπιμελούμενος, ὁ τιμωρούμενος τῷ πατρὶ*. The conjecture *νεμέτωρ* (a word applied to the avenging Zeus in Aesch. *Th.* 485) is less fitting. For the form, cp. also *γενέτωρ*.

Amphiaraius was avenged by his son Alcmaeon,—the counterpart, in this story, of Orestes. Before setting out for Thebes, the seer had charged him with this duty. Eriphylé, bribed once more, prevailed upon her son to lead the Epigoni against Thebes. After its fall, he returned to Argos, and slew her. Pursued by the Erinyes, he fled to Psophis in Arcadia, and there was purified. He was the subject of a play by Sophocles, and of two by Euripides,—the first, *ὁ διὰ Ψωφίδος* (produced in 438 B.C.), dealing with his absolution, and the second, *ὁ διὰ Κορίνθου*, with a later episode. Acc. to a grammarian in *Anecd. Oxon.* II. p. 337, 4, the form of the name used by Eur. was *Ἀλκμέων*.

**847** *τὸν ἐν πένθει*, 'the mourner' (cp. 290): not, 'the lamented one.' The shade of the dead Amphiaraius mourned until avenged. Cp. Aesch. *Ch.* 39 *μέμφεσθαι τοὺς γὰς | νέρθεν περιθύμως: Εὐμ.* 95 ff. (Clytaemnestra's shade) *ἐγὼ δ' ὑφ' ὧν ὡδ' ἀπηγίμασμένη κ.τ.λ.*

**848** *ἀναρπασθείς*, by death, as by a storm: cp. Lucian *De luctu* 13 *τέθηκας καὶ πρὸ ὥρας ἀνηρπάσθης: Οἰ.* I. 241 *νῦν δέ μιν ἀκλειῶς ἄρπυιαι ἀνηρεψάντο | οἷχετ' αἰστος, ἀπυστος*.

- στρ. β'. ΧΟ. δειλαία δειλαίων κυρεῖς.  
 ΗΛ. 2 κἀγὼ τοῦδ' ἴστωρ, ὑπερίστωρ, 850  
 3 πανσύρτῳ παμμήνῳ πολλῶν  
 4 δεινῶν στυγνῶν τ' αἰῶνι.  
 ΧΟ. 5 εἶδομεν \*ἀθρήνεις.  
 ΗΛ. 6 μὴ μέ νυν μηκέτι  
 7 παραγάγῃς, ἴν' οὐ ΧΟ. τί φῃς; 856  
 ΗΛ. 8 πάρεισιν ἐλπίδων ἔτι  
 9 κοινοτόκων  
 10 εὐπατριδᾶν ἀρωγαί.  
 ἀντ. β'. ΧΟ. πᾶσι θνατοῖς ἔφν μόρος. 860

ἔφν: Mekler, ὃν γὰρ ἐχρήν. 850 ἴστωρ] ἴστωρ L. 851 f. πανσύρτῳ παμμήνῳ (sic) πολλῶν | δεινῶν στυγνῶν τ' ἀχέων L: where the 1st hand probably wrote ἀχέων, and then erased the first ω, drawing a line through the erasure from ε to the second ω. A v. l. for ἀχέων was ἀχαίων, which stands in A. Some think that this, and not ἀχέων, was what the scribe of L had first written; but in that case L's ε (in ἀχέων) must have been made from α, and the space between ε and ων is too large for ι. Triclinius notices another v. l. for ἀχέων, viz. ἀρχαίων. L's reading

849 δειλαία δειλαίων. This adj., usu. said of persons, is applied to things in O. C. 513, Tr. 1026. Cp. Eur. Hec. 84 ἤξει τι μέλος γοερὸν γοεραῖς. The antistrophic verse (860), πᾶσι θνατοῖς ἔφν μόρος, indicates that the αἰ of δειλαία and of δειλαίων is short, as in *Anl.* 1310 (n.). J. H. Heinrich Schmidt, however, makes it long in both words, reading πᾶσιν θνατοῖσιν ἔφν μόρος in 860.

850 ἴστωρ, fem., as in Eur. I. T. 1431: so πράκτωρ, θέλκτωρ, σωτήρ, λωβητήρ (*Anl.* 1074 n.).

851 f. πανσύρτῳ...αἰῶνι. The traditional text is πανσύρτῳ παμμήνῳ πολλῶν | δεινῶν στυγνῶν τ' ἀχέων (or ἀχαίων). Hermann substitutes αἰῶνι for ἀχέων, regarding the latter as a gloss upon the adjectives. Dindorf, accepting αἰῶνι, rejects πολλῶν, reading πανσύρτῳ παμμήνῳ δεινῶν | στυγνῶν τ' ἀχέων αἰῶνι. But the antistrophic verse (863), τμητοῖς ὀλοκοῖς ἐγκύρσαι, makes ἀχέων less metrically probable; on Dindorf's view, we might rather suggest ἀχθῶν (cp. 204 ἐκπαγλ' ἀχθῇ). And πολλῶν, as Hermann saw, is not likely to have been interpolated ('πολλῶν, si quidquam, sanum est'). For other conjectures, see Appendix.

The literal sense then is:—('I know this) by a life which, through all the months, is a turbid torrent of many things dread and

horrible.' πανσύρτῳ seems rightly explained in one scholium as πάντα σύροντι τὰ κακά: i.e., it has an active sense, like χαλκόπλακτος (484 n.), ἀμφίπλακτος (*Ph.* 688), πανάλωτος (*Att.*, Aesch. Ag. 361). The genitive, πολλῶν δεινῶν στυγνῶν τ', may depend upon it, as in *Anl.* 1184 f. θεᾶς.. προσήγορος = θεᾶν προσηγχοῦσα. But we might also join the genitive with αἰῶνι, as = 'a life of' (made up of) these things. For the verb σύρω in ref. to a torrent, cp. Ar. Eq. 527 διὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τῆς στάσεως παρασύρων | ἐφόρει τὰς δρῦς: Plut. Mor. p. 5 F πόλεμος χειμάρρου δίκην πάντα σύρων. Thus παμμήνῳ has a special point. The literal χειμάρρους flows only in winter.

This view gives πανσύρτῳ a more forcible and more poetical sense than if it be taken as = 'swept together from every side.' The meaning then would be, 'a life, through all the months, of many dread horrors, accumulated from every quarter,'—the epithet πανσύρτῳ being transferred from the troubles to the life itself. It would still, indeed, be possible to make πανσύρτῳ active; 'a life which draws troubles together from all sides'; but such an active sense would be somewhat harsher, on this interpretation, than on that which supposes the image of a torrent.

CH. Hapless art thou, and hapless is thy lot!

EL. Well know I that, too well,—I, whose life is a torrent of woes dread and dark, a torrent that surges through all the months!

CH. We have seen the course of thy sorrow.

EL. Cease, then, to divert me from it, when no more—

CH. How sayest thou?

EL. —when no more can I have the comfort of hope from a brother, the seed of the same noble sire.

CH. For all men it is appointed to die.

2nd  
strophe.

2nd anti-  
strophe.

was the general one, and is that of the Aldine. For conjectures, see Comment. and Appendix.

**853** ἀθρήνευς Dindorf: ἀ θροεῖς MSS., for which Erfurd, on Gernhard's conjecture, gave ἀ θρηνεῖς. Blaydes suggests ἀ θρηνεῖς.

**854** με νῦν MSS.: μέ νυν Triclinius and Brunck, as the schol. also read (μηκέτι οὖν με, φησί, κ.τ.λ.).

**855** L has παραγάγῃς made from παράγῃς (the reading of I). **856** After τί φῆς, the words αὐδᾶς δὲ ποῖον (ποῖαν Jen.) are added in the MSS.: they were deleted by Triclinius, but retained in the Aldine.—Bergk proposed to add αὐ after φῆς here, and φεῦ after παπαί in 867.

**857** ἐλπιδῶν] Blaydes, followed by Nauck, writes ἐκ φιλῶν.

**859** εὐπατριδᾶν] The MSS. add τ', which Suidas (s. v. παραγάγῃς) omits. See comment.—ἀρωγαί I and schol.: ἀρωγοί the other MSS.

**853** ἀθρήνευς. The MS. reading, ἀ θροεῖς, conflicts with the metre of the antistrophe (864), where the corresponding words are ἀ λώβα. In *At.* 582, where θρηνεῖν is right, θροεῖν was a *v.l.* (Paris A). The reasons for preferring ἀθρήνευς to ἀ θρηνεῖς are two. (1) A lengthening of ᾱ before θρ, though not impossible in lyrics (cp. *Ant.* 612 τῷ πρίν), would be unusual. (2) The context favours the imperfect. In 850—852 Electra refers to the woes which she has so long endured. The Chorus now reply, 'We have seen what *thou wast* mourning,'—'the course of thy sorrow,'—through all those years (cp. 140 f.). The compromise, ἀ θρηνεῖς, meets the first point, but not the second.

**854** ε. μὴ μέ νυν. Here νυν, not νῦν, is clearly right: 'If ye so well know my griefs, *then* desist,' etc.—παραγάγῃς, by delusive comfort: cp. *O. T.* 974 τῷ φέβῳ παραγόμεν.—ἴν', in a case where (cp. 21 f.).

**856** τί φῆς; Her words, ἴν' οὐ, already indicate her thought; 'where there is no —hope': and the Chorus interrupt her with a remonstrance. She rejoins by repeating that *her brother* is no more. While they are vaguely consolatory, she dwells on the loss of the only avenger to whom she could look.

**857** ε. πάρεσιν ἐλπιδῶν εἰ κ.τ.λ.

The choice is between two readings; (1) εὐπατριδᾶν ἀρωγαί, and (2) Neue's correction, εὐπατριδῶν τ' ἀρωγαί. The first is best. The constr. then is, ἐλπιδῶν ἀρωγαί, aids consisting in hopes, κοινοτόκων εὐπατριδᾶν, from princes born of the same parents; *i.e.*, sustaining hopes from a princely brother. For the defining gen. ἐλπιδῶν, cp. 682: for the second gen., denoting the source of the hope, cp. 1460 f., εἰ τις ἐλπῖσιν πάρος | ἐξήρετ' ἀνδρὸς τοῦδε.

With the other reading, εὐπατριδῶν τ', both epithets belong to ἐλπιδῶν, and ἐλπίδες κοινότοκοι εὐπάτριδες τε mean, 'hopes from brothers and princes,'—*i.e.*, 'hopes from a princely brother': the sense is unchanged, but the phrase is more artificial.

That the MSS. have εὐπατριδᾶν is more significant than that they also have τ', which might easily creep in. Suidas, who omits τ', has εὐπατριδᾶν, or (in codd. A and C) εὐπατριδῶν: but the latter variant can hardly be said to confirm εὐπατριδῶν τ'.—At 162 Orestes is called εὐπατρίδαν. The fem. εὐπατρίς occurs at 1081.

**860** ἔφν, with ref. to a law of nature or fate: cp. 236: *Tr.* 440 χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί: *O. C.* 1444 (φύναι).



- ΗΛ. 2 ἡ καὶ χαλαργοῖς ἐν ἀμίλλαις  
 3 οὕτως ὡς κείνῳ δυστάνῳ  
 4 τμητοῖς ὀλκοῖς ἐγκῦρσαι;  
 ΧΟ. 5 ἄσκοπος ἂ λῶβα.  
 ΗΛ. 6 πῶς γὰρ οὐκ; εἰ ξένος 865  
 7 ἄτερ ἐμῶν χερῶν ΧΟ. παπαί.  
 ΗΛ. 8 κέκευθεν, οὔτε του τάφου  
 9 ἀντιάσας  
 10 οὔτε γόων παρ' ἡμῶν. 870

## ΧΡΥΣΟΘΕΜΙΣ.

- ὑφ' ἡδονῆς τοι, φιλτάτῃ, διώκομαι  
 τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.  
 φέρω γὰρ ἡδονὰς τε κἀνάπαιναν ὧν  
 πάροιθεν εἶχες καὶ κατέστενες κακῶν.  
 ΗΛ. πόθεν δ' ἂν εὖροις τῶν ἐμῶν σὶ πημάτων 875  
 ἄρηξιν, οἷς ἴασιν οὐκ ἔνεστ' ἰδεῖν;  
 ΧΡ. πάρεστ' Ὀρέστης ἡμῖν, ἴσθι τοῦτ' ἐμοῦ  
 κλύουσ', ἐναργῶς, ὥσπερ εἰσορᾶς ἐμέ.  
 ΗΛ. ἀλλ' ἡ μέμνηας, ὦ τάλαινα, καπὶ τοῖς  
 σαυτῆς κακοῖσι καπὶ τοῖς ἐμοῖς γελᾶς; 880  
 ΧΡ. μὰ τὴν πατρώαν ἐστίαν, ἀλλ' οὐχ ὕβρει  
 λέγω τάδ', ἀλλ' ἐκείνον ὡς παρόντα νῶν.

**861** χαλάργοις Dindorf (cp. πόδαργος): χαλαργοῖς MSS.: χηλαργοῖς Suidas.  
**863** ἐγκῦρσαι Γ: ἐγκύρσαι most MSS. (L ἐν κύρσαι, made from ἐν κύσαι).  
**864** ἄσκοπος] Musgrave conj. ἄσπετος. **868** του made in L from τοῦ.  
**871** τοῖ] σοι Brunck. **873** ἡδονὰς] Heimsoeth conj. εὐδίαν: Nauck, ἐκλυσιν:  
 Mekler, ἀμπνοάς. **876** ἴασιν L (corrected from ἴασιν), with σ written over ν

**861** χαλαργοῖς (=χηλῶν ἀργῶν), a vivid epithet, describing the tramp and rush of the horses' feet. Cp. O. C. 1062 ῥιμφορμάτοις | ...ἀμίλλαις (n.).

**863** τμητοῖς, the epithet of reins (747 n.), serves here to define the sense of ὀλκοῖς. Ordinarily ὀλκός means (1) a sort of hauling machine, or (2) a furrow.—ἐγκῦρσαι, 'to meet with them,' as a mode of death. Cp. Her. 2. 82 δτέοισι ἐγκυρήσει (what fortunes he will have) καὶ δκως τελευτήσῃ. (We cannot supply μόρῳ with the verb, and take ὀλκοῖς as instrumental dat.)

**864** ἄσκοπος, such as could not have been even imagined beforehand,—inconceivably dreadful. Cp. 1315: Tr. 246

τὸν ἄσκοπον | χρόνον...ἡμερῶν ἀνῆριθμον.  
 —ἀ λῶβα, the cruel doom: Tr. 996 οἶαν μ' ἀρ' ἔθον λῶβαν.

**865** ξένος: schol. ἐπ' ἀλλοδαπῆς: cp. Tr. 65 ἐξενωμένου (n.).

**866** ἄτερ ἐμῶν χερῶν: cp. 1138 n.: Ant. 900 θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κἀκόσμησα (n.).

**868** κέκευθεν, lies buried: Ant. 911 ἐν "Αἰδου...κεκευθότων: O. T. 968 κεῖθει κάτω δὴ γῆς.—οὔτε του: here του is equivalent to an adv., 'at all': cp. Ai. 290 οὔτε του κλύων | σάλπιγγος: Ant. 814 οὔτ' ἐπινύμφεῖς | ..τις ὕμνος.—ἀντιάσας = ἀντήσας (O. C. 1445), 'having obtained,'—a rare sense for ἀντιάω, which in Sophocles elsewhere means 'to entreat'

EL. What, to die as that ill-starred one died, amid the tramp of racing steeds, entangled in the reins that dragged him?

CH. Cruel was his doom, beyond thought!

EL. Yea, surely; when in foreign soil, without ministry of my hands—

CH. Alas!

EL. —he is buried, ungraced by me with sepulture or with tears.

*Enter CHRYSOTHEMIS.*

CHR. Joy wings my feet, dear sister, not careful of seemliness, if I come with speed; for I bring joyful news, to relieve thy long sufferings and sorrows.

EL. And whence couldst thou find help for my woes, whereof no cure can be imagined?

CHR. Orestes is with us,—know this from my lips,—in living presence, as surely as thou seest me here.

EL. What, art thou mad, poor girl? Art thou laughing at my sorrows, and thine own?

CHR. Nay, by our father's hearth, I speak not in mockery; I tell thee that he is with us indeed.

by an early hand: *ἴασις* r, and Suidas s. v. —οὐκ ἔνεστ' *ἰδεῖν*] In L the 1st corrector (S) has written *ἔτι* above *ἰδεῖν*: and the Vindobonensis has οὐκ ἔνεστ' *ἔτι*, with the marginal gloss *ἰδεῖν δηλονότι*. B. Thiersch conj. οὐκ *ἔτ'* *ἔστ'* *ἰδεῖν*: and so Blaydes reads. **878** *ἐναργῶς*] Wecklein writes *ἐναργῆς*, since Soph. does not elsewhere use the adv. **881** ὕβρει made in L from ὕβριν. **882** νῶν] νόει r: νῦν r.

(1009).—τάφον...γόνων: cp. *Ant.* 29 ἀκλαυτον, ἀταφον: *Il.* 22. 386 νέκυσ ἀκλαυτος ἄθαπτος.

**871** ὕψ' ἡδονῆς τοι. Here τοι prefaces the explanation of her haste: cp. *Ph.* 245, *Tr.* 234. It is better than Brunck's σοι, which would be an ethic dat. ('you see me come,' etc.).

**872** τὸ κόσμιον. Hurried movement in public was contrary to Athenian notions of εὐκοσμία. Cp. Plat. *Charmides* p. 159 B εἶπεν ὅτι οἱ δοκοῖ σωφροσύνη εἶναι τὸ κοσμίως πάντα ποιεῖν καὶ ἡσυχῇ; ἐν τε ταῖς ὁδοῖς βαδίζειν καὶ διαλεγέσθαι. Dem. or. 37 § 55 τοιοῦτος...ἐγὼ ὁ ταχὺ βαδίζων καὶ τοιοῦτος σὺ ὁ ἀτρέμας.

**873** For the place of ὦν at the end of the v., cp. *O. T.* 298, *O. C.* 14, *Tr.* 819.

**875 f.** σὺ, though emphatic, is not scornful, but rather compassionate.—ἴασιν οὐκ ἔνεστ' *ἰδεῖν*. The v.l. *ἴασις* (cr. n.) might at first sight seem preferable; but the vulgate is stronger, through

the weight thrown on the impersonal οὐκ ἔνεστι. There was also a weak v.l. *ἔτι* for *ἰδεῖν*, but the latter balances *εἴποις* in 875.

**878** ἐναργῶς, in bodily presence: cp. *O. C.* 910 ἐναργεῖς . . στήσης: *Tr.* 223 βλέπειν . . ἐναργῇ.

**879** ἀλλ' ἦ . . ; In this formula, ἦ asks the question, while ἀλλὰ marks surprise: cp. *Ph.* 414 (n.).—τοῖς at the end of the v.: *O. C.* 351, *Ant.* 409, *Ph.* 263.

**881 f.** μὰ τὴν πατρώαν ἐστίαν is a fitting asseveration here, since the hearth symbolises the very existence of the family. Similarly the disguised Odysseus, when he affirms that the lord of the house will return, swears by the ἐστία (*Od.* 14. 159).—ἀλλ' οὐχ ὕβρει. Here ἀλλὰ ('nay') protests against Electra's words, and, as usual, follows the oath: cp. *Ar. Ran.* 173 NE. δύο δραχμαὶ μισθὸν τελεῖς; | ΔΙ. μὰ Δέ, ἀλλ' ἔλαττον: and so *ib.* 753, 759, 1053; *Xen. Mem.* 3. 13. 3.—ἀλλ' ἐκείνων. This second ἀλλὰ merely opposes its

- ΗΛ. οἶμοι τάλαινα· καὶ τίνος βροτῶν λόγον  
τόνδ' εἰσακούσας' ὦδε πιστεύεις ἄγαν;
- ΧΡ. ἐγὼ μὲν ἐξ ἐμοῦ τε κοῦκ ἄλλης σαφῆ 885  
σημεῖ' ἰδοῦσα τῷδε πιστεύω λόγῳ.
- ΗΛ. τίν', ὦ τάλαινα', ἰδοῦσα πίστιν; εἰς τί μοι  
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;
- ΧΡ. πρὸς νυν θεῶν ἄκουσον, ὥς μαθοῦσά μου 890  
τὸ λοιπὸν ἢ φρονοῦσαν ἢ μώραν λέγῃς.
- ΗΛ. σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.
- ΧΡ. καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.  
ἐπεὶ γὰρ ἦλθον πατρὸς ἀρχαῖον τάφον,  
ὀρῶ κολώνῃς ἐξ ἄκρας νεορρύτους  
πηγὰς γάλακτος, καὶ περιστεφῇ κύκλῳ 895  
πάντων ὅσ' ἔστιν ἀνθέων θήκην πατρός.  
ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ  
μή πού τις ἡμῖν ἐγγὺς ἐγχρίμπτῃ βροτῶν.  
ὥς δ' ἐν γαλήνῃ πάντ' ἔδερχόμην τόπον,  
τύμβου προσείρπον ἄσπον· ἐσχάτης δ' ὀρῶ 900  
πυρᾶς νεώρη βόστρυχον τετμημένον·

**885** ἐμοῦ τε] ἐμοῦ γε Erfurd. — ἄλλης] In L the 1st hand wrote ἄλλης, which a late corrector has changed to ἄλλου: Γ has ἄλλης, with *ou* written above: A, with most MSS. and Ald., has ἄλλου. **888** L has βλέψασα, and not, as has been stated, κλέψασα, though the β resembles κ, as it does also (e.g.) in 959 (βλέψας'). — ἀνηκέστῳ] Bergk, Nauck, and Wecklein (*Ars* p. 50) conj. ἀνηφαίστῳ: Meineke, ἀνεπίστῳ or ἀνεικάστῳ. **889** πρὸς νυν Triclinius: πρὸν νῦν most MSS. μαθοῦσά μου] Fröhlich conj. μαθοῦσ' ἐμέ: Wecklein writes μαθοῦσά με. **890** λοιπὸν ἢ]

clause to the former: 'I do not say this in mockery, but report him as (really) present.' For the ὡς, which might be absent (as in 676), cp. 1341: *O. T.* 956 πατέρα τὸν σὸν ἀγγέλων | ὡς οὐκέτ' ὄντα Πόλυβον. Others, less well, take ἐκεῖνον ὡς παρόντα νῦν not as depending on λέγω but as an acc. absol. (cp. *O. T.* 101 n.). — For the triple ἀλλά in vv. 879 — 882, cp. *Ph.* 645 — 651: *O. C.* 238 — 248.

The *v. l.* νόει for νῦν was suggested by such passages as *Ph.* 415, ὡς μηκέτ' ὄντα κείνον ἐν φάει νόει. It implies the unexampled contraction νῶ. (In Aesch. *Pers.* 1054, where Dindorf corrects κάπι-βῶα to κάπιβῶ, καὶ βῶα is read by Eustathius on Dionys. p. 791.)

**885** ἐξ ἐμοῦ, on my own authority: cp. 344 ἐκ σαυτῆς. — For the use of τε καὶ in coupling opposites, cp. *O. T.* 1275

πολλάκις τε κοῦχ ἄπαξ, *O. C.* 935 βία τε κοῦχ ἐκάν.

**887 f.** ἰδοῦσα πίστιν. Nauck substitutes ἔχουσα for ἰδοῦσα, but the latter is right, since πίστιν = 'warranty,' 'proof.' Cp. *O. T.* 1420 τίς μοι φανέται πίστις ἐνδίκος; (n.). — εἰς τί μοι: for the ethic dat., cp. 144.

ἀνηκέστῳ, 'fatal': *Ai.* 52 τῆς ἀνηκέστου χαράς. — πυρί, a feverish hope; cp. *Ai.* 478 κενάσις ἐλπίσις θερμαίνεται: *Ant.* 88 θερμὴν . . καρδίαν.

**891** σὺ δ' οὖν: cp. *Ai.* 114 σὺ δ' οὖν, ἐπεὶ δὲ τέρψις ἦδε σοι τὸ δρᾶν, | χρωὶ χειρὶ: *ib.* 961 οἱ δ' οὖν γελῶντων. — τῷ λόγῳ, causal dat., since εἰ σοι τις ἡδονή (ἔστιν) = εἰ τι ἡδεῖ.

**892** καὶ δὴ: 317 n. — κατειδόμην: for the midd., cp. 977: *Ph.* 351 n.

**893** ἀρχαῖον τάφον. The poet is thinking of an ancestral tomb, like those

EL. Ah, woe is me! And from whom hast thou heard this tale, which thou believest so lightly?

CHR. I believe it on mine own knowledge, not on hearsay; I have seen clear proofs.

EL. What hast thou seen, poor girl, to warrant thy belief? Whither, I wonder, hast thou turned thine eyes, that thou art fevered with this baneful fire?

CHR. Then, for the gods' love, listen, that thou mayest know my story, before deciding whether I am sane or foolish.

EL. Speak on, then, if thou findest pleasure in speaking.

CHR. Well, thou shalt hear all that I have seen. When I came to our father's ancient tomb, I saw that streams of milk had lately flowed from the top of the mound, and that his sepulchre was encircled with garlands of all flowers that blow. I was astonished at the sight, and peered about, lest haply some one should be close to my side. But when I perceived that all the place was in stillness, I crept nearer to the tomb; and on the mound's edge I saw a lock of hair, freshly severed.

λοιπόν μ' ἢ L (δ made from δ by a corrector).—μῶραν] μωρὰν L, A, E: μῶραν Γ, L<sup>2</sup>.—λέγεις Ald.: λέγεις A, etc.: λέγοις L, with η written above by a late hand: λέγεις r. 891 τῷ λόγῳ] Reiske and Fröhlich conj. τῶν λόγων: Nauck, τοῦ λέγειν. 898 ὁρῶ] ὁρῶ L. 896 ἔστιν] ἔστω L, with εἰσιν written above by S. 898 ἐγ-χρίμπτῃ] ἐγχρίπτῃ L. The subjunctive was the prevalent reading, but Γ and a few more have ἐγχρίπτει. The omission of μ is general, E and L<sup>2</sup>, which give ἐγχρίμπτῃ, being exceptions. Even the Ald. has ἐγχρίπτῃ.—ἐγχρίπτου βροτός Vindobonensis.—ἐγχρίμπτει Nauck. 900 f. ἐσχάτης..πυρᾶς] Schaefer conj. ἐσχάτῃ..πυρᾶ.—νεῶρῃ Ellendt and Dindorf: νεωρῇ MSS.

πατρῶα μνήματα at Athens in which members of the same γένος were buried, [Dem.] or. 57 § 28. He may have conceived that the ashes of Agamemnon, after his corpse was burned (901 πυρᾶς), were deposited in a stone vault, above or beside which the tumulus (κολώνη) was raised. Pausanias saw 'in the ruins of Mycenae' a legendary τάφος of Agamemnon, and of others who were slain along with him (2. 16. § 6).

894 ff. κολώνης ἐξ ἄκρας is best taken with νεορρύτους, 'which had newly streamed from the top of the mound'; this suits πηγᾶς.—Others understand, 'I saw on the top of the mound streams of milk which had been newly poured there,' and compare 742 ἐξ ὀρθῶν δίφρων. (For ἐκ in phrases describing position, cp. Ant. 411 n.)

γάλακτος: cp. Eur. Or. 114 ἐλθοῦσα δ' ἀμφὶ τὸν Κλυταιμνήστρας τάφον | μελλ-κρατ' ἄφες γάλακτος οἰνωπὸν τ' ἄχνην.

περιστεφῇ.. ἀνδέων: cp. O. T. 83 πολυστεφῆς.. δάφνης (n.).—ἔστιν, not

ἔστιν, as the sense is, 'exist.'—θήκην, here denoting the κολώνη, was a general term for a sepulchre, whatever its form might be; thus Plato says (*Legg.* 947 D) θήκην δὲ ὑπὸ γῆς αὐτοῖς ἐργασμένην εἶναι ψαλίδα (vault) προμήκη λίθων: and Thuc. applies the word in one place to movable grave-fittings or coffins (1. 8 § 1 θηκῶν ἀναιρεθεῖσων), in another to monuments (3. 58 § 4 ἀποβλέψατε.. ἐς πατέρων.. θήκας).

897 f. ἔσχον θαῦμα=ἐθαύμασα: cp. 214 γνώμαν ἰσχεις, 1176 ἔσχες ἄλγος: conversely Ph. 687 θαυμά μ' ἔχει.—ἐγ-χρίμπτῃ is here more fitting than ἐγ-χρίμπτει, since the sense is, 'in fear lest some one be close by,' rather than, 'to see whether some one is not close by': cp. 581 τιθῆς (n.).

899 ἐν γαλήνῃ sc. θῆτα: cp. 61: O. C. 29 πέλας γὰρ ἄνδρα τόνδε νῦν ὁρῶ, and id. 586 (n.).

900 f. ἐσχάτης..πυρᾶς, 'on the edge of the mound,'—the local gen., developed out of the possessive ('belonging to,' and



κεῦθὺς τάλαιν' ὥς εἶδον, ἐμπαίει τί μοι  
 ψυχῇ σύννηθες ὄμμα, φιλτάτου βροτῶν  
 πάντων Ὀρέστου τοῦθ' ὄραν τεκμήριον·  
 καὶ χερσὶ βαστάσασα δυσφημῶ μὲν οὐ, 905  
 χαρὰ δὲ πίμπλημ' εὐθὺς ὄμμα δακρύων.  
 καὶ νῦν θ' ὁμοίως καὶ τότε' ἐξεπίσταμαι  
 μή του τόδ' ἀγλαῖσμα πλὴν κείνου μολεῖν.  
 τῷ γὰρ προσήκει πλὴν γ' ἐμοῦ καὶ σοῦ τόδε;  
 κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, 910  
 οὐδ' αὖ σύ· πῶς γάρ; ἦ γε μηδὲ πρὸς θεοὺς  
 ἔξεστ' ἀκλαύστῳ τῇσδ' ἀποστῆναι στέγης.  
 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ  
 τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθαν' ἄν·

902 μοι] μου L, with οι written above by a late hand. 903 ψυχῇ] made in L from ψυχῆσ.—ὄμμα] Nauck writes φάσμα, which Blaydes and F. W. Schmidt also proposed. 905 βαστάσασα] In L the final α has been added by S. 912 ἀκλαύστῳ]

so 'in the region of'): cp. *Il.* 9. 219 (ἴξεν) τοίχου τοῦ ἐτέροιο: 17. 372 νέφος δ' οὐ φαίνεται πάσης | γαίης οὐδ' ὀρέων. The word *πυρά* can mean, not only a funeral pyre, but also the place where a corpse was formerly burned (*bustum*), and is here a synonym for *τύμβος*, *κολώνη*. So *Pind.* *I.* 7. 57 *πυρὰν τάφον θ'* (of Achilles): *Eur. Hec.* 386 *πυρὰν Ἀχιλλέως*.

νέωρη (ῥωρα), recent, fresh (*O. C.* 730 *φῶβον νέωρη*); here equivalent to an adverb (*νεωστὶ*) qualifying *τεταρτημένον*.

902 ff. ἐμπαίει κ.τ.λ.: 'there strikes, rushes, upon my soul a familiar image, (suggesting) that in this I see a sure token of Orestes.' ὄμμα is the 'face' or 'form' of her brother,—*σύννηθες*, because she was accustomed to think of him. The inf. ὄραν, explanatory of the first clause, depends on the idea of a conception or belief which is implied in the mental image of the face; i.e., ἐμπαίει μοι ὄμμα implies *παρίσταται μοι δόξα*.

The intrans. ἐμπαίειν (a stronger ἐμπίπτειν) occurs only here; but cp. *O. T.* 1252 *βοῶν γὰρ εἰσέπαισεν Οἰδίπους*. In *Aesch. Ag.* 187 *ἐμπαῖος τύχαισι* are 'the fortunes which have suddenly struck him': cp. *ib.* 347 *εἰ πρόσπαια μὴ τύχοι κακά*.—*ψυχῇ* is best taken with ἐμπαίει, though it could also go with σύννηθες.

The scholium in L runs thus:—*ψυχῇ σύννηθες ὄμμα*] *δραμα* δ αἰ ἐφ'ανταζόμενη κατὰ ψυχὴν: i.e., the writer took ὄμμα to

mean 'a sight'; a sense possible for it only when, as here, it denotes the human face or form (*Ai.* 977: *ib.* 1004: *Aesch. Ch.* 238). This scholium cannot be claimed, however, as indicating that the scholiast read φάσμα (cr. n.) instead of ὄμμα,—a change which would grievously mar the passage.

905 βαστάσασα. The aor. of this verb often denotes taking into the hand (*Ph.* 657, etc.), as the pres. (below, 1129) denotes holding.—*δυσφημῶ μὲν οὐ*: i.e., she refrains from uttering any mournful or reproachful word, with reference to his long delay in coming. Cp. 1182: *Eur. Hec.* 181 *ΕΚ. ὦ μοι μοι, τέκνον.* | *ΠΟΛ.* τί με δυσφημεῖς;—Others understand merely, 'I utter no cry of joy.' But such a cry would not be *δύσφημος* merely because she was at the tomb; in *Aesch. Cho.* 235 ff. *Electra* freely utters her joy there.—For the place of οὐ, cp. *Ai.* 545 *ταρβήσει γὰρ οὐ, and n. on Anl. 96*.

907 f. νῦν θ' ὁμοίως καὶ τότε': cp. 676.—*μή του*. After a verb denoting confident belief, *μή*, not *οὐ*, is usu. joined with the inf.: cp. *O. T.* 1455 *τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον | μήτ' ἄλλο πέρσαι μηδέν (n.)*.—*ἀγλαῖσμα*: the word used by the *Electra* of Aeschylus in the same context, *Cho.* 193, *εἶναι τόδ' ἀγλαῖσμά μοι τοῦ φιλτάτου | βροτῶν Ὀρέστου*.

911 f. The elliptical πῶς γάρ (*sc. ἔδρασας*) is followed by the relat. pron.

And the moment that I saw it, ah me, a familiar image rushed upon my soul, telling me that there I beheld a token of him whom most I love, Orestes. Then I took it in my hands, and uttered no ill-omened word, but the tears of joy straightway filled mine eyes. And I know well, as I knew then, that this fair tribute has come from none but him. Whose part else was that, save mine and thine? And I did it not, I know,—nor thou; how shouldst thou?—when thou canst not leave this house, even to worship the gods, but at thy peril. Nor, again, does our mother's heart incline to do such deeds, nor could she have so done without our knowledge.

ἀκλαύτῳ Dindorf. 914 L has ἐλάνθανε, the compendium above the final ν denoting εν. The other MSS. too have ἐλάνθανεν (except that Pal., acc. to Blaydes, has ἐλάνθανέ μ'). Heath conj. ἐλάνθαν' ἄν, and so Brunck: Elmsley, ἄν ἐλαθεν ἄν (though he afterwards hesitated; 'amplianum censeo,' Eur. Med. p. 151): Meineke, ἐληθεν ἄν.

ἦ γε, with a causal force, as in Ph. 1386 πῶς (sc. φίλος εἶ), ὅς γε τοῖς ἐχθροῖσι μ' ἐκδοῖναι θέλεις; This causal force is further marked here by the use of μηδὲ instead of οὐδέ,—'one who is not allowed' (cui ne ad deos quidem liceat egredi).—πρὸς θεοῦς, i.e. to their shrines; cp. Aesch. P. V. 530 θεοὺς δόταις | θόιναις ποτινισσομένα. The reference is to the neighbouring Heraeum (v. 8), and to the altars or images of gods in front of the palace itself (637, 1374). So in Eur. El. 310 Electra says that she is ἀνέορτος ἱρῶν καὶ χορῶν τητωμένη. At Athens religious festivals were among the few occasions on which unmarried women could leave the house.

ἀκλαύστῳ: so L here, though it supports ἀκλαντος in the other places (O. C. 1708, Ant. 29, 847, 876). L also gives κλαυστὰ in O. C. 1360 (the only Sophoclean instance of that word). Cp. γνωστός and γνωτός (O. T. 361 n.).—For the sense, *imprune*, cp. O. T. 401 κλαίων (n.), Ph. 1260 ἐκτός κλαυμάτων.

913 ἀλλ' οὐδὲ μὲν δή, rejecting an alternative, as Tr. 1128, Ai. 877.

914 οὔτε δρῶσ' ἐλάνθαν' ἄν. Elmsley (on Eur. Med. 416 f., p. 151) remarked that the Attic poets seldom elide the ε of the 3rd pers. sing. before ἄν: e.g. ἔγραψ' ἄν, *scripsissem*, is easier to find than ἔγραψ' ἄν, *scripsisset*. He does not add, however, that in respect to the weak (or 'first') aorists there was a reason for it, viz., that ἔγραψ' ἄν, when meant as the 3rd pers., was liable to be confused with the 1st, unless the context was decisive; a reason which did not apply to the strong aorists

or imperfects, e.g. to ἐλαβ' ἄν or ἐλάνθαν' ἄν. Yet, even in regard to the first aor., there is at least one instance where the MSS. attest the elision of ε, and the sense confirms it; Ar. Plut. 1011 ΓΡ...νητάριον ἄν καὶ φάττιον ὑπεκορίζετο. | ΧΡ. ἔπειτ' ἴσως ἦτησ' ἄν εἰς ὑποδήματα: where Elmsley's correction ἦτησεν for ἦτησ' ἄν, though not impossible, is improbable. Take, again, Eur. Ion 354 σοὶ ταῦτόν ἦβης, εἴπερ ἦν, εἶχ' ἄν μέτρον (so the MSS.): where εἶχεν would be excessively harsh, while Elmsley's emendation, σοὶ ταῦτ' ἄν...εἶχεν μέτρα, is clearly condemned by the plural.

It is quite true that such elision was rare; the ν ἐφελκυστικόν more usually averted it. The mistake is to deny that it was admissible. Porson's keen observation and fine instinct led him to no such rule; he found no offence (e.g.) in Eur. Hec. 1113 φόβον παρέσχ' ἄν οὐ μὲνός δδε κτύπος (παρέσχεον MSS.; παρέσχ' ἄν Heath).

But is ἐλάνθανεν, the reading of the MSS., even tenable? Surely not. The sense required is: 'Nor, if she had done it, would she have escaped notice.' But the words οὔτε δρῶσ' ἐλάνθανεν could mean only one of two things: (1) 'nor, when she did it, *was she escaping* (or *used she to escape*) notice': (2) 'nor, when she did it, *was she in the way to escape* notice'; cp. Eur. H. F. 537 καὶ τὰμ' ἐθνησκε τέκν', ἀπαλλύμεν δ' ἐγώ: 'my children were in peril of death,' etc. That is: whichever shade of meaning were given to ἐλάνθανεν, still δρῶσα, in the absence of anything to mark conditionality, would imply, not εἰ ἔδρα, but ὅτε ἔδρα.

- ἀλλ' ἔστ' Ὀρέστου ταῦτα \*τάπιτύμβια. 915  
 ἀλλ', ὦ φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι  
 οὐχ αὐτὸς αἰὲ δαιμόνων παραστατεῖ.  
 νῶν ἦν τὰ πρόσθεν στυγνός· ἡ δὲ νῦν ἴσως  
 πολλῶν ὑπάρξει κῦρος ἡμέρα καλῶν.  
 ΗΛ. φεῦ τῆς ἀνοίας, ὥς σ' ἐποικτίρω πάλαι. 920  
 ΧΡ. τί δ' ἔστιν; οὐ πρὸς ἡδονὴν λέγω τάδε;  
 ΗΛ. οὐκ οἶσθ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.  
 ΧΡ. πῶς δ' οὐκ ἐγὼ κάτοιδ' ἃ γ' εἶδον ἐμφανῶς;  
 ΗΛ. τέθηγκεν, ὦ τάλαινα· τὰκείνου δέ σοι  
 σωτήρι' ἔρρει· μηδὲν εἰς κείνόν γ' ὄρα. 925  
 ΧΡ. οἴμοι τάλαινα· τοῦ τάδ' ἤκουσας βροτῶν;  
 ΗΛ. τοῦ πλησίον παρόντος ἡνίκ' ὤλλυτο.  
 ΧΡ. καὶ ποῦ ἔστιν οὗτος; θαῦμά τοί μ' ὑπέρχεται.  
 ΗΛ. κατ' οἶκον, ἡδὺς οὐδὲ μητρὶ δυσχερής.  
 ΧΡ. οἴμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν 930  
 τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;  
 ΗΛ. οἶμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος  
 μνημεῖ' Ὀρέστου ταῦτα προσθεῖναι τινά.  
 ΧΡ. ὦ δυστυχής· ἐγὼ δὲ σὺν χαρᾷ λόγους  
 τοιούσδ' ἔχουσ' ἔσπενδον, οὐκ εἰδυῖ ἄρα 935  
 ἵν' ἦμεν ἄτης· ἀλλὰ νῦν, ὅθ' ἰκόμην,  
 τά τ' ὄντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

**915** *τάπιτύμβια* Dindorf: *τάπιτίμια* MSS. The schol. in L notes a variant, *τάγλαῖσματα*. **917** *οὐχ αὐτὸς αἰεῖ* οὐκ αὐτὸς αἰεῖ L. **918** *νῶν δ' ἦν* A, Γ, etc.: *νῶν ἦν* L.—*πρόσθεν* γ: *πρόσθε* L. **920** *φεῦ* In L the 1st hand wrote only *φ*, and *εῦ* was added by S.—L points thus: *φεῦ τῆς ἀνοίας*. ὦσ κ.τ.λ. So Ald.:

Before *δρῶσα* can mean *εἰ ἔδρα*, we must have *ἐλάνθαν' ἄν*, or some equivalent (as *ἐμελλε λανθάνειν*), in the apodosis. Conversely, before the simple *ἐλάνθανεν* could have a conditional sense, we should require as protasis, not *δρῶσα*, but *εἰ ἔδρα*.

If *ἐλάνθαν' ἄν* were incorrect (which has not been proved), I should read *ἔλθεν ἄν* (cp. 1359).

**915** \**τάπιτύμβια* is Dindorf's certain correction of *τάπιτίμια*, a word which elsewhere always means, 'the price set' upon a thing, and so, 'the penalty' of a deed: cp. 1382. It cannot be explained as denoting 'the dues' paid by Orestes at the grave. Cp. *Ant.* 901 *κάπιτυμβίους* | *χρᾶς ἔδωκα*.

**916 f.** *θάρσυνε*. The verb is not elsewhere intrans., but here follows the analogy of *βραδύνω*, *κρατύνω*, *ταχύνω*.—*οὐχ αὐτὸς αἰεῖ*: cp. *Tr.* 129 *ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν*.

**918 f.** *νῶν ἦν*. The insertion after *νῶν* of *δ'* (omitted in L) seems no gain here.—*κῦρος*: *O. C.* 1779 n.

**920** *φεῦ τῆς ἀνοίας, ὥς κ.τ.λ.* This punctuation is recommended by the order of the words: cp. *Eur. Phoen.* 1425 *φεῦ φεῦ κακῶν σῶν, Οἰδίπου, σ' ὅσον στένω*. Others place a comma after *φεῦ*, and take *τῆς ἀνοίας* with *ἐποικτίρω*: but in the passages which might seem similar the verb *precedes* the gen., as *Aesch. P. V.* 397 *στένω σε τᾶς οὐλομένης τύχας*: *Ag.* 1321 *οἰκτίρω σε θεσφάτου μόρου*.

No, these offerings are from Orestes! Come, dear sister, courage! No mortal life is attended by a changeless fortune. Ours was once gloomy; but this day, perchance, will seal the promise of much good.

EL. Alas for thy folly! How I have been pitying thee!

CHR. What, are not my tidings welcome?

EL. Thou knowest not whither or into what dreams thou wanderest.

CHR. Should I not know what mine own eyes have seen?

EL. He is dead, poor girl; and thy hopes in that deliverer are gone: look not to him.

CHR. Woe, woe is me! From whom hast thou heard this?

EL. From the man who was present when he perished.

CHR. And where is he? Wonder steals over my mind.

EL. He is within, a guest not unpleasing to our mother.

CHR. Ah, woe is me! Whose, then, can have been those ample offerings to our father's tomb?

EL. Most likely, I think, some one brought those gifts in memory of the dead Orestes.

CHR. Oh, hapless that I am! And I was bringing such news in joyous haste, ignorant, it seems, how dire was our plight; but now that I have come, I find fresh sorrows added to the old!

φεῦ τῆς ἀνολας ὥς κ.τ.λ. The other punctuation, φεῦ, τῆς ἀνολας ὥς κ.τ.λ., was first given by Elmsley (on Eur. *Med.* 1202), whom Hermann followed. 922 ὅποι γῆς] Wecklein conj. ὁ ποιεῖς.—φέρει] In L the 1st hand wrote φορηι: a corrector has altered ο to ἐ. (There is no ἐ written above.) Schol. in marg., γρ. ἔφουσ. 924 τάκεινον] Canter conj. τὰκ κείνου, and so Blaydes writes.—δέ] τε Wunder. 925 μηδέν] Nauck writes μηκέτ'. 929 δυσχερής] Schol. in L, γρ. δυσμενής. 931 πρὸς τάφον] Blaydes conj. πρὸς τάφω. 934 L has σὺν written somewhat large in an erasure of four or five letters. 935 τοιούσδ' made in L from τούσδ',

922 ὅποι γῆς...φέρει (cp. *O. T.* 1309 ποῖ γὰς φέρομαι...), in a figurative sense, —'you know not into what regions your thoughts are straying,'—i.e., how far from realities: ὅποι γνῶμης explains this. Cp. 390; and a proverb cited by G. Wolff from Apostolius *Paroem.* 14. 57 ποῦ γῆς ἢ θαλάττης ὑπῆρχες; ἐπὶ τῶν ἀνοήτων (as we say, 'to be at sea').

923 πῶς δ' οὐκ ἐγὼ κάτοιδ'; cp. n. on *Ph.* 250, πῶς γὰρ κάτοιδ', where κάτοιδα answers to οἶσθα (as here) in the line before.

924 f. τάκεινον...σωτήρια, such means of deliverance as he could afford, —like ἐλπίδες τυρός, hopes from one (857 f., n.).

928 καὶ ποῦ; for καὶ prefixed to the

interrogative word, cp. 236: *O. C.* 263 n. —ὑπέρχεται: cp. 1112.

929 μητρὶ goes with both adjectives; for its place, cp. *O. C.* 1399 οἱμοὶ κελεύθου τῆς τ' ἐμῆς δυσπραξίας: *Ant.* 1155 Κάδμου παρόικοι καὶ δόμων Ἀμφίονος.

931 τὰ πολλὰ: for the art., cp. 564.—πρὸς τάφον, not πρὸς τάφω, since the thought is, τίς προσήνεγκε τὰντα;

932 f. μάλιστ', as the most probable explanation: cp. *Ph.* 617 οἶτο μὲν μάλισθ' ἐκούσιον λαβών; and *O. C.* 1298 n. —μνημεῖ, predicative.

934 f. ὦ δυστυχής sc. ἐγώ: so *Tr.* 377 ὦ δύστηνος (n.).—τοιούσδ', so joyful.

936 ἔν' ἦμεν ἄτης: cp. *O. T.* 367 ἔν' εἰ κακοῦ: *ib.* 1442 ἔν' ἔσταμεν | χρεῖας.



- ΗΛ. οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθη,  
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.
- ΧΡ. ἦ τοὺς θανόντας ἔξαναστήσω ποτέ; 940
- ΗΛ. οὐκ ἔσθ' ὃ γ' εἶπον· οὐ γὰρ ᾧδ' ἄφρων ἔφυν.
- ΧΡ. τί γὰρ κελεύεις ᾧν ἐγὼ φερέγγυος;
- ΗΛ. τλήναι σε δρῶσαν ἂν ἐγὼ παραινέσω.
- ΧΡ. ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.
- ΗΛ. ὄρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ. 945
- ΧΡ. ὀρώ. ξυνοίσω πᾶν ὅσον περ ἂν σθένω.
- ΗΛ. ἄκουε δὴ νυν ἦ βεβούλευμαι ποεῖν.  
παρουσίαν μὲν οἶσθα καὶ σύ που φίλων  
ὥς οὔτις ἡμῖν ἔστιν, ἀλλ' Ἄιδης λαβὼν  
ἀπεστέρηκε καὶ μόνα λελείμμεθον. 950  
ἐγὼ δ' ἕως μὲν τὸν κασίγνητον βίω  
θάλλοντ' ἔτ' εἰσήκουον, εἶχον ἐλπίδας  
φόνου ποτ' αὐτὸν πράκτορ' ἕξεσθαι πατρός·  
νῦν δ' ἡνίκ' οὐκέτ' ἔστιν, εἰς σέ δὴ βλέπω,  
ὅπως τὸν αὐτόχειρα πατρώου φόνου 955

by the 1st hand. 938 δέ μοι] δ' ἐμοί Brunck.—πίθη] πῖθη L. 939—941 These three vv. are rejected by Schenkel; the second and third of them, by Morstadt and A. Schöll. Nauck would omit 941, and place 940 before 939. 940 ἦ made in L from ἦ.—ποτέ] Wecklein writes πάλιν. 941 ἔσθ' ὃ γ' r: ἔσθ' ὅδ' L (with γ written above). Haupt conj. ἐς τὸδ' (a reading cited by Campb. from a Milan MS., Ambros. G. 56 sup.), which is adopted by Michaelis (3rd ed. of O. Jahn) and Mekler (6th Teubner ed. of Dindorf): Madvig, οἶσθ' ὃ γ'. 943 ἂν L: ἄ γ' or ἄ σ' r. 944 ὠφέλειά γ', οὐκ] To remove γ', Hense conj. πῶς, and Nauck ὠφέλησις. 945 πόνου made in L from πόνουσι. 947 δὴ νυν Triclinius: δὴ νῦν L, with most

939 λύσεις, do away with, remove; cp. O. C. 1615 ἀλλ' ἐν γὰρ μόνον | τὰ πάντα λύνει ταῦτ' ἔπος μοχθήματα. Eur. fr. 573 ἀλγηδόνας δὲ ταῦτα κουφίζει φρενῶν | καὶ καρδίας ἔλυσεν τοὺς ἄγαν πόνους.

941 οὐκ ἔσθ' ὃ γ' εἶπον, 'It is not quite what I meant';—said with a gentle and mournful irony, which the next words, οὐ γὰρ ᾧδ' ἄφρων ἔφυν, further mark. Electra is very gradually leading up to a proposal which, as she well knows, will dismay her sister; whose question—ἦ τοὺς θανόντας κ.τ.λ.—shows how far she is from conceiving that the present situation leaves any possibilities of action. To reject this verse as being (in Nauck's phrase) 'undoubtedly a later addition,' would be indeed to destroy a fine dramatic touch.—The form of the first clause recalls Ph. 442, οὐ τοῦτον εἶπον: though here οὐ

τοῦτ' ὃ γ' εἶπον would be a crude substitute for the reading in the text.

942 φερέγγυος, 'able to give security,' and so 'competent' for a purpose, stands with a gen. only here, the usual constr. being the inf. (as Aesch. Eum. 87); but Thuc. 8. 68 has πρὸς τὰ δεινὰ...φερεγγύωτατος. Cp. Anthol. Pal. 10. 56. 11 σωφροσύνης τρόπος οὗτος ἐχέγγυος.

943 τλήναι...δρῶσαν: cp. Aesch. Theb. 754 σπείρας.. | ..ἔτλα: Ag. 1041 πρᾶθέντα τλήναι.

944 ὠφέλειά γ': the particle, which has been questioned (cr. n.), implies her belief that these counsels will prove ἀνωφελῆ.

945 ὄρα, an impressive warning that the task about to be mentioned is a great one; cp. O. C. 587 ὄρα γε μήν· οὐ μικρὸς, οἶχ, ἀγῶν ὄδε.—πόνου...εὐτυχεῖ: cp. Eur.

EL. So stands thy case; yet, if thou wilt hearken to me, thou wilt lighten the load of our present trouble.

CHR. Can I ever raise the dead to life?

EL. I meant not that; I am not so foolish.

CHR. What biddest thou, then, for which my strength avails?

EL. That thou be brave in doing what I enjoin.

CHR. Nay, if any good can be done, I will not refuse.

EL. Remember, nothing succeeds without toil.

CHR. I know it, and will share thy burden with all my power.

EL. Hear, then, how I am resolved to act. As for the support of friends, thou thyself must know that we have none; Hades hath taken our friends away, and we two are left alone. I, so long as I heard that my brother still lived and prospered, had hopes that he would yet come to avenge the murder of our sire. But now that he is no more, I look next to thee, not to flinch from aiding me thy sister

MSS.—*ποεῖν* L (with γρ. *τελεῖν* from a later hand in marg.), Γ: *τελεῖν* A, with some other MSS., and Ald. 948 *παρουσίαν* L, with A and most MSS., and Ald.: *παρουσία* Γ.—*καὶ σύ που] καὶ ποῦ* (made from *καὶ που*) σοι L.—Nauck would reduce 947, 948 to one verse: *ἄκουε δὴ νυν. οἶσθα κ.τ.λ.* 950 *λελείμεθον]* L has the letters *λελει* in an erasure. *λελείμεθον* was the general reading: but one at least of the later MSS. (in the Munich Library, cod. Monac. 313) has *λελείμεθα*, which Elmsley supports. 951 *βίω]* F. W. Schmidt conj. *βιοῦν* (keeping *θάλλοντά τ'*). 952 *θάλλοντ'* ξτ' Reiske and Musgrave: *θάλλοντά τ'* L, with most MSS., and Ald.:

fr. 233 *σοὶ δ' εἶπον, ὦ παῖ, τὰς τύχας ἐκ τῶν πόνων | θηρᾶν: id.* fr. 432 *τῷ γὰρ ποιοῦντι καὶ θεὸς συλλαμβάνει.*

946 *ξυνοίσω*, share the burden, help; cp. *Ph.* 627 n.

947 *ποεῖν*. The *v. l.* *τελεῖν* (cr. n.) is less fitting here than the simpler word.

948 *παρουσίαν* here implies the notion of 'support,' 'aid,' as *παρεῖναι* often does (*Ph.* 373 n.).—*καὶ σύ που*: cp. 55.

950 *λελείμεθον* is the only classical instance of a 1st pers. dual except *περιδόμεθον* in *Il.* 23. 485, and *δρμώμεθον* in *Ph.* 1079, where I have discussed these forms, and given my reasons for thinking that at least the two Sophoclean examples are genuine.—Cp. *Ant.* 58 *μόνα δὴ νῦν λελειμμένα.*

952 *θάλλοντ'* ξτ' is Reiske's certain correction of *θάλλοντά τ'*. Hermann, retaining the latter, followed Triclinius in taking *βίω* as *ἐν βίῳ ὄντα*, 'alive,' which is clearly untenable; as is also the conjecture *βιοῦν*.—Cp. *Tr.* 235 *καὶ ζῶντα καὶ θάλλοντα* (n.).

953 *πράκτορ'*, one who exacts a penalty; an avenger: as the Erinyes are *πράκτορες αἵματος* (Aesch. *Eum.* 319). At Athens the *πράκτορες* were officials who collected fines and penalties (*ἐπιβολαί, τιμῆματα*) imposed by law. Similarly the technical term for an 'auditor' who examined the accounts of magistrates is applied to the king of the nether world; *μέγας γὰρ "Αἰδης ἐστὶν εὐθύνος βροτῶν* (Aesch. *Eum.* 273). There are Shakespearian parallels; e.g., Lear (act 3, sc. 2, 59) calls the raging elements 'these dreadful summoners' (officers who warned offenders to appear in court): Hamlet (act 5, sc. 2, 347) speaks of 'this fell sergeant, death'; and death is 'that fell arrest without all bail' (*Sonn.* 74, 1).

954 *εἰς σέ δὴ βλέπω*: here *δὴ*, after *ἤνικ' οὐκέτ' ἔστιν*, marks the next resource, just as in *Ant.* 173 *ἐγὼ κράτη δὴ . . ἔχω* follows *ὅτ' οὖν ἐκεῖνοι . . ὤλοντο*. Thus it is here rather an equivalent for *ἤδη* than merely a mode of emphasising *σέ*.

ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν  
 Αἴγισθον· οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι.  
 ποῖ γὰρ μενεῖς ῥάθυμος, ἐς τίν' ἐλπίδων  
 βλέψας' ἔτ' ὀρθήν; ἥ πάρεστι μὲν στένειν  
 πλούτου πατρῷου κτήσιν ἑστερημένη, 960  
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου  
 ἄλεκτρα γηράσκουσιν ἀνυμέναία τε.  
 καὶ τῶνδε μέντοι μηκέτ' ἐλπίσης ὅπως  
 τεύξει ποτ'· οὐ γὰρ ᾧδ' ἄβουλός ἐστ' ἀνὴρ  
 Αἴγισθος ὥστε σὸν ποτ' ἢ καμὸν γένος 965  
 βλαστεῖν ἑάσαι, πημονὴν αὐτῷ σαφῇ.  
 ἀλλ' ἣν ἐπίσπη τοῖς ἐμοῖς βουλευμασιν,  
 πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω  
 θανόντος οἴσει τοῦ κασιγνήτου θ' ἅμα·  
 ἔπειτα δ', ὥσπερ ἐξέφυς, ἐλευθέρα 970

θάλλοντά γ' ἰ. 956 κατοκνήσεις ἰ: κατοκνήσησι L. The subjunctive was the prevalent reading, and is that of Ald. 957 This v. (cited by the schol. on Eur. *Hec.* 570) is rejected by Wunder and Nauck; Bergk would place it before 956.

956 κατοκνήσεις. The clause ὅπως κατοκνήσεις denotes the object of the appeal implied in *eis se de hē blēpō*. Cp. *Ag. 1255* καὶ σ' αὐτῷ βραχύν, | ὅπως ἔσομαι σοι Φανός. This is the normal construction. The v. l. κατοκνήσης is also correct, but is less probable. Any verb can be followed by a 'final' clause in the *subjunctive*, expressing the 'end' or purpose of the action, as *ἐρχεται ἵνα ἴδῃ*. But a verb of endeavouring, praying, contriving, usually takes an 'object' clause, expressing the object of the effort, with ὅπως (or ὡς) and *fut. indic.*: as *πειράται ὅπως ὀψεται*. Exceptions occur, as *Xen. An. 5. 6. § 21* προστατεῦσαι... ὅπως ἐκπλεύσῃ ἡ στρατιά; *Dem. or. 1 § 2* παρασκευάσασθαι... ὅπως ἐνθένδε βοηθήσητε καὶ μὴ πάθητε ταυτὸν: but these are comparatively rare. After a verb of effort, the presumption is always in favour of the *fut. indic.* See Goodwin, *Moods and Tenses* (new ed.), § 364.

Brunck's comment, 'soloece vulgo κατοκνήσης,' alludes to the rule laid down by R. Dawes (ob. 1766) in *Miscellanea Critica* (p. 227), and once known as the *canon Davesianus*, that ὅπως could not be used with the first aor. subjunct. act. or midd. Among many examples that

refute it are ἐκπλεύσῃ in the passage just quoted from *Xen.* (the *fut. being ἐκπλεύσεται*), and κλαύσω in 1122 (the *fut. being κλαύσομαι*).

957 κρύπτειν: cp. *Ph. 915* οὐδὲν σε κρύψω.—Nauck follows Wunder in rejecting this verse, because (1) τὸν αὐτόχειρα can mean no one but Aegisthus; (2) οὐδὲν γὰρ σε δεῖ κρύπτειν μ' ἔτι would have point only if Chrysothemis did not already know the guilt of Aegisthus; (3) *σε* and *με* cause ambiguity. We may reply: (1) The mention of the murderer's name, which Electra has hitherto uttered only in her solitary lament (98), is forcible here; and the emphatic place given to it is in the manner of Sophocles (cp. 1507 κτείνειν: *Ant. 46* ἀδελφόν). (2) The words οὐδὲν γὰρ σε κ.τ.λ. refer, of course, to the purpose which Electra now discloses—not to the guilt of Aegisthus. (3) The formal ambiguity of *σε... με* is only such as occurs in *Ant. 288*, ἡ τοὺς κακοὺς τιμῶντας εἰσορᾷ θεοὺς;

In this play the fate of Aegisthus forms the climax. Electra has already said that Clytaemnestra shared in the murderous deed (97 ff., 206), and has avowed that she would have wished Orestes to wreak vengeance on her (604). But she does not suggest that she herself or her sister

to slay our father's murderer, Aegisthus:—I must have no secret from thee more.

How long art thou to wait inactive? What hope is left standing, to which thine eyes can turn? Thou hast to complain that thou art robbed of thy father's heritage; thou hast to mourn that thus far thy life is fading without nuptial song or wedded love. Nay, and do not hope that such joys will ever be thine; Aegisthus is not so ill-advised as ever to permit that children should spring from thee or me, for his own sure destruction. But if thou wilt follow my counsels, first thou wilt win praise of piety from our dead sire below, and from our brother too; next, thou shalt be called free henceforth,

961 *πάρεστι δ'* made in L from *πάρεστιν*. 963 *μηκέτ'* made in L from *μηκέτι*. 966 *αὐτῷ* r: *αὐτῶι* L. 967 *βουλευμασιν*] In L the *ν* has been erased. 969 *θανόντος*] Blyades writes *κεύθοντος*, proposed also by Meineke

should slay their mother; even the plur. *ἐχθροῖς* in 979 need not mean more than Aegisthus. Sophocles avoids everything that could qualify our sympathy with Electra; while it suits the different aim of Euripides to make her plan the matricide. See Introduction.

958 f. *ποῖ...μενεῖς*. For *ποῖ* as = *μέχρι τίνος*, *εἰς τίνα χρόνον*, cp. Ar. *Lys.* 526 *ποῖ γὰρ καὶ χρῆν ἀναμείναι*; It is also possible to join *ποῖ* with *βλέψασα*: 'to what quarter—to what hope—can you look?' But the order of the words is certainly against that.—*βλέψας*: cp. 888.

960 *κτῆσιν*, which could depend on *στένειν*, is perhaps best taken with *ἐστερημένην*. Though the simple *στερεῖσθαι* (as distinguished from *ἀποστερεῖσθαι*) is not usually joined with an acc., there is at least one instance, Eur. *Helen.* 95 *πῶς; οὐ τί που σὺ φασγάνῳ βίον στερεῖς*;

961 *ἐς τοσόνδε τοῦ χρόνου*: cp. 14 *τοσόνδ' ἐς ἥβης*. For *ὁ χρόνος* as = one's term of life, cp. *Ant.* 461 *εἰ δὲ τοῦ χρόνου | πρόσθεν θανούμαι*.

962 *ἄλεκτρα...ἀνυμέναια*, as *Ant.* 917 *ἄλεκτρον, ἀνυμέναιον*. The inverse order of words would be more natural, as the *ὑμέναιος* escorted the bride and bridegroom to their home. Cp. 164 f., and 187.

*γηράσκουσιν*, acc. with *ἀλγείν*, while *ἐστερημένην* (960) depends on *πάρεστι*. Cp. Eur. *Med.* 1236 *δέδοκται τοῦργον ὥς τάχιστα μοι | παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονός, | καὶ μὴ σχολὴν ἀγοῦσαν ἐκδούνα τέκνα*. The word *γηρά-*

*σκουσιν*, like Electra's phrase *ὁ πολὺς...βίωτος* in 185 ff., must be taken relatively to the ordinary age for marriage. Plato lays it down that a woman should not marry before sixteen or after twenty: *γάμον δὲ ὅρον εἶναι κόρη ἀπὸ ἑκαταίδεκα ἐτῶν εἰς ἑκοσι τὸν μακρότατον χρόνον ἀφωρισμένον* (*Legg.* 785 B)—a good comment on the words of Aristophanes, *τῆς δὲ γυναικὸς σμικρὸς ὁ καιρὸς* (*Lys.* 596). It would suit the data to suppose that Electra was about twenty-five, and her sister a little younger. Cp. Eur. *Helen.* 283 *θυγάτηρ ἀνάνδρος πολὺν παρθενεύεται*.

963 f. *τῶνδε*, i.e. *λέκτρων καὶ ὑμεναίων*: as in *Tr.* 260 *τῶνδε* refers to the preceding phrase, *πόλιν τὴν Εὐρυτείαν*.—*ὅπως*: cp. Eur. *Herac.* 1051 *μὴ γὰρ ἐλπίσῃς ὅπως | αὖθις πατρώας ζῶν ἐμ' ἐκβαλεῖς χθονός*.

965 f. *ἢ κάμὸν*, 'or mine either.'—*πημονήν*, acc. in apposition with the sentence: cp. 130 *παραμύθιον*: 564 *ποινάς*.

967 *ἐπίσπῃ*: cp. 1052: *Ant.* 636 (*γνώμας*) *αἷς ἔγωγ' ἐφέφομαι*.

968 f. *εὐσέβειαν...οἶται*: cp. *Ant.* 924 *τὴν δυσσέβειαν εὐσεβοῦν' ἐκτῆσάμην* (n.); and for *οἶσει...ἐκ*, *Tr.* 461 *κοῦπω τις αὐτῶν ἐκ γ' ἐμοῦ λόγον κακὸν | ἡνέκατ' οὐδ' ὄνειδος*.—As *θανόντος* here denotes the state of the dead, and not the act of dying, *κάτω* can be joined to it; though it would have been clearer if the art. had been added, as in Eur. *Or.* 674 *τὸν κατὰ χθονός | θανόντ' ἀκούειν τὰδε δόκει*.

970 ff. The compound *ἐξέφυς* implies the stock from which she sprang, as in *O. T.* 1084 *τοῖσδε δ' ἐκφύς*, 'such being



καλεῖ τὸ λοιπὸν καὶ γάμων ἐπαξίων  
 τεύξει· φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὄραν.  
 λόγων γε μὴν εὐκλειαν οὐχ ὀράς ὅσην  
 σαυτῇ τε κάμοι προσβαλεῖς πεισθεῖς· ἐμοί;  
 τίς γάρ ποτ' ἀστῶν ἢ ξένων ἡμᾶς ἰδὼν 975  
 τοιοῖσδ' ἐπαίνους οὐχὶ δεξιῶσεται,  
 ἴδεσθε τῷδε τῷ κασιγνήτῳ, φίλοι,  
 ὦ τὸν πατρῶον οἶκον ἐξεσωσάτην,  
 ὦ τοῖσιν ἐχθροῖς εὖ βεβηκόσιν ποτὲ 980  
 ψυχῆς ἀφειδήσαντε προϋστήτην φόνου·  
 τούτῳ φιλεῖν χρή, τῷδε χρή πάντας σέβειν·  
 τῷδ' ἔν θ' ἑορταῖς ἔν τε πανδήμῳ πόλει  
 τιμᾶν ἅπαντας οὐνεκ' ἀνδρείας χρεῶν.  
 τοιαυτὰ τοι νῦν πᾶς τις ἐξερεῖ βροτῶν,  
 ζώσαιν θανούσαιν θ' ὥστε μὴ 'κλιπεῖν κλέος. 985  
 ἀλλ', ὦ φίλη, πείσθητι, συμπόνει πατρί,  
 σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ,  
 παῦσον δὲ σαυτήν, τοῦτο γιγνώσκουσ', ὅτι  
 ζῆν αἰσχροὺν αἰσχροῦς τοῖς καλῶς πεφυκόσιν.

XO. ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990

and Wecklein: Camper, Meineke and Blaydes also conj. *ναλοντος*. 971 *τολοιπόν* L, made from *τὸ λοιπὸν*. 973 *λόγων* Dobree and Bothe: *λόγῳ* MSS. (in L the *ι* of *λόγῳ* has been added by a corrector). 974 *πεισθεῖς*· ἐμοί L, with most MSS., and Ald.: *πεισθείσά μοι* Vindobonensis. 978 *τὸν πατρῶιον* made in L from *τῶν πατρῶιων*. 980 *ἀφειδήσαντε*] Wecklein conj. *ἀκηδήσαντε*. 981 *τῷδε* made in L

my lineage.' It is usu. joined with a genitive.—*καλεῖ*: this fut. midd. (used by Ar. *Nub.* 1221 and *Eccl.* 864) seems to occur only here in a pass. sense; the fut. pass. is usu. *κεκλησόμεαι*, more rarely *κληθήσομαι*.—*τὰ χρηστὰ*=*tās χρηστὰς*: cp. 1507: *Ph.* 448 *τὰ μὲν πανούργα καὶ παλυντριβή...τὰ δὲ | δίκαια καὶ τὰ χρηστὰ*. With *ὄραν πρὸς τι*, cp. Plat. *Alcib.* 1. p. 134 D *εἰς τὸ θεῖον καὶ λαμπρὸν ὁρῶντες*.

973 *λόγων γε μὴν εὐκλειαν*, lit., 'as to fame, however,' *γε μὴν* merely marking that the speaker turns to a new point. (Not, 'as to fame, at all events,'—i.e., even if the other rewards are not won.) Cp. *O. C.* 587 *ὅρα γε μὴν*,—the only other instance of *γε μὴν* in Sophocles. *λόγων* implies a contrast with *ἔργα*,—i.e., the substantial gains mentioned in 971 f.

975 f. *ἀστῶν ἢ ξένων*. As in *O. T.* 1489 ff., the poet is thinking of festivals or spectacles at which Athenian women could appear in public, when

many visitors from other cities were present.—*δεξιῶσεται*, properly, to give the right hand to one in welcome; Aeschin. or. 3 § 87 *ὁ νυνὶ πάντας δεξιούμενος καὶ προσγελῶν*: Ar. *Plut.* 752 (*οἱ γὰρ δίκαιοι*) *αὐτὸν ἡσπάζοντο καὶ | ἐδεξιοῦνθ'* ἅπαντες: then, generally, 'to greet'; Paus. 2. 16. 2 *ἰδεῖν ἤθελε τὸν γονέα τῆς μητρὸς, καὶ λόγοις τε χρηστοῖς καὶ ἔργοις δεξιῶσασθαι*.

977 *ἴδεσθε*: cp. Haemon's report of the popular praises called forth by Antigone's deed, *Ani.* 692–699.

979 f. *εὖ βεβηκόσιν*: cp. 1057: Her. 7. 164 *τυραννίδα...εὖ βεβηκυῖαν*.—*ἀφειδήσαντε*, fem. (cp. 1003, 1006). The properly feminine form of the dual in participles of the third declension is actually rare, though it was certainly in use (thus *ἐχούσα* occurs in an Attic inscr. of 398 B.C.). See appendix on *O. C.* 1676 *ἰδόντε καὶ παθοῦσα*.

*προϋστήτην φόνου*, lit., 'became minis-

as thou wert born, and shalt find worthy bridals; for noble natures draw the gaze of all.

Then seest thou not what fair fame thou wilt win for thyself and for me, by hearkening to my word? What citizen or stranger, when he sees us, will not greet us with praises such as these?—'Behold these two sisters, my friends, who saved their father's house; who, when their foes were firmly planted of yore, took their lives in their hands and stood forth as avengers of blood! Worthy of love are these twain, worthy of reverence from all; at festivals, and wherever the folk are assembled, let these be honoured of all men for their prowess.' Thus will every one speak of us, so that in life and in death our glory shall not fail.

Come, dear sister, hearken! Work with thy sire, share the burden of thy brother, win rest from woes for me and for thyself,—mindful of this, that an ignoble life brings shame upon the noble.

CH. In such case as this, forethought is

from τῶδε (and so also τῶδ' in 982).—χρῆ] χρῆν L, with ἡ written above by a later hand. After the word, some three letters have been erased. 984 πᾶσις L, made from πᾶσι...σ. 985 μὴ κλιπεῖν L (with γρ. μοι λιπεῖν in marg. from a later hand): μὴ λιπεῖν γ. 986 'πλοσθῆνι L.—συμπόνει] Nauck conj. συμμάχει. 987 ἀδελφῶ] ἀδελφῇ γ.—παῖσον] Nauck would read λῖσον here and in 988. 988 γινώσκουσ' L. 989 Quoted by Stobaeus *Flor.* 17. 1. 990 ἐν τοῖς] Blaydes conj. ἐν τοι.

ters of bloodshed.' προστῆναί τινος is properly to place oneself 'in front of,' or 'at the head of,'—a general sense which yields several shades of meaning; thus Eur. *Andr.* 220 χεῖρον' ἀρσένων νόσον | ταῦτην νοσοῦμεν, ἀλλὰ προύστημεν καλῶς, 'we are wont to *control* it well': *Ai.* 803 πρόστη' ἀναγκαίας τύχης, 'shelter it': Aeschin. or. 2 § 161 τὸν προστάντα τῆς εἰρήνης, 'the champion' of it. Here, the presence of the dat. ἐχθροῖς serves to blend the sense of 'administering' required by φόνου with that of 'standing forth' to confront an adversary; cp. *Ai.* 1133 ἡ σοὶ γὰρ Ἀτὰς πολέμιος προύστη ποτέ;

981 f. For τούτω...τῶδε, cp. *Ph.* 841 n.—As dist. from ἐορταῖς, the phrase πανδημὴ πόλει denotes any gathering of the citizens, as in the ordinary intercourse of the agora; cp. *O. T.* 1489 πόλας γὰρ ἀστῶν ἤξετ' εἰς ὀμιλίαις, | πόλας δ' ἐορτάς...; Similarly Lucian *Toxaris* 1 καὶ ἐορταῖς καὶ πανηγύρεσι τιμῶμεν αὐτούς.

986 f. συμπόνη and σύγκαμνε are here synonymous, though the idea of effort is more prominent in the former, and that of distress in the latter. In-

stead of repeating a word, the poet often thus uses a synonym; cp. 1308 f. στέγας...οἴκους: *O. T.* 54 ἀρξῆς...κρατεῖς: *Ant.* 669 καλῶς...εὖ: *Tr.* 457 δέδοικας...ταρβείς.

Electra has already declared her faith that Agamemnon, in the nether world, is the ally of his children (454 ἀρωγόν: cp. 459). Orestes also, as she believes, is now there, working in the same cause. She asks her sister to aid their efforts.

Nauck miserably defaces this passage by adopting the corrupt v. l. ἀδελφῇ (i.e. Electra herself), which not only eliminates all thought of Orestes, but also destroys the antithesis marked by ἐμέ.—παῖσον ἐκ κακῶν: cp. 231 ἐκ καμάτων ἀποπαύσομαι. For the aor. imper. combined with the pres., cp. *Ai.* 507 αἰδεσαι, 510 οἴκτιρε.

989 In τοῖς καλῶς πεφυκόσιν both senses of 'noble' are involved, just as in *Tr.* 721 ζῆν γὰρ κακῶς κλύουσιν οὐκ ἀνασχέτον, | ἥτις προτιμᾷ μὴ κακῇ πεφυκέναι. Cp. *Ai.* 479 ἀλλ' ἡ καλῶς ζῆν ἡ καλῶς τεθνηκέναι | τὸν εὐγενῆ χρῆν.

990 f. ἐν τοῖς τοιούτοις κ.τ.λ. These words of the Chorus, though neutral in tone (like their words at v. 369), imply

- καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.  
 XP. καὶ πρὶν γε φωνεῖν, ὦ γυναῖκες, εἰ φρενῶν  
 ἐτύγχαν' αὐτῇ μὴ κακῶν, ἐσώζεται' αὖ  
 τὴν εὐλάβειαν, ὥσπερ οὐχὶ σώζεται.  
 ποῖ γάρ ποτ' ἐμβλέψασα τοιοῦτον θράσος 995  
 αὐτῇ θ' ὀπλίζει καὶ μὴ ὑπηρετεῖν καλεῖς;  
 οὐκ εἰσορᾷς; γυνὴ μὲν οὐδ' ἀνὴρ ἔφυσ,  
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερί.  
 δαίμων δὲ τοῖς μὲν εὐτυχεῖ καθ' ἡμέραν,  
 ἡμῖν δ' ἀπορρεῖ καπὶ μηδὲν ἔρχεται. 1000  
 τίς οὖν τοιοῦτον ἄνδρα βουλευῶν ἐλεῖν  
 ἄλνπος ἄτης ἐξαπαλλαχθήσεται;  
 ὅρα κακῶς πράσσοντε μὴ μείζω κακὰ  
 κτησώμεθ', εἰ τις τούσδ' ἀκούσεται λόγους.  
 λυεῖ γὰρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ 1005  
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.  
 οὐ γὰρ θανεῖν ἐχθιστον, ἀλλ' ὅταν θανεῖν  
 χρήζων τις εἴτα μηδὲ τοῦτ' ἔχη λαβεῖν.  
 ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν  
 ἡμᾶς τ' ὀλέσθαι κάξερημῶσαι γένος, 1010  
 κατὰσχεσ ὀργήν. καὶ τὰ μὲν λελεγμένα  
 ἄρρητ' ἐγὼ σοι κατέλῃ φυλάξομαι,

991 καὶ κλύοντι] καὶ τῷ κλύοντι L, but a line has been drawn through τῷ.  
 993 ἐσώζεται' L, as 994 σώζεται, and 1257 σώζον (though in this last the ι has been inserted).—This verse, omitted at first in L, has been inserted in smaller writing, not by S, but by the 1st hand; as is shown by the form of two letters especially, η and ζ. A comparison with v. 1007 (supplied in the margin by S) will illustrate the difference of the handwritings. 995 ποτ' ἐμβλέψασα L and most Mss.; ποτε βλέψασα r, and Blaydes. 997 οὐδ'] οὐκ Γ. 998 ἔλασσον Brunck:

that Electra's plan is over-bold, and Chrys. speaks as if sure of their approval; which, indeed, she receives at v. 1015.—καὶ κλύοντι: for the omission of the art., cp. 1498: Aesch. *Ag.* 324 τῶν ἀλόντων καὶ κρατησάντων: and n. on *O. C.* 606.—σύμμαχος here merely=σύμφορος, helpful. The figurative sense of the word is usually closer to the literal; as in Antiphon or. 5 § 43 τὸ εἰκὸς σύμμαχόν μοι ἐστίν ('is on my side').

993 For the place of μὴ, cp. *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα (n.).—ἐσώζεται', 'remembered': *Tr.* 682 n.

995 f. ἐμβλέψασα is a slightly strengthened βλέψασα, implying a more

intent gaze; cp. Plat. *Ion* 535 E δεινὸν ἐμβλέποντας, 'with stern countenances.'—θράσος.. ὀπλίζει: the acc. as with ἀμφιένυσθαι, etc.; Schneidewin cp. *Antikol. Pal.* 5. 93 ὀπλισμαὶ πρὸς Ἑρωτα περὶ στέρνοισι λογισμέν.

997 f. εἰσορᾷς: cp. 584.—γυνὴ μὲν κ.τ.λ.: as Ismene, too, reminds her sister (*Ant.* 61).—σθένεις δ' ἔλασσον.. χερί: this is not merely an amplification of γυνὴ μὲν κ.τ.λ., meaning that a woman's arm is weaker than a man's, but refers to the fighting forces at the disposal of the rulers: cp. Eur. *El.* 629 οἰκεία.. χεῖρ, a band of domestics.

1000 ἀπορρεῖ, like water that runs

helpful for those who speak and those who hear.

CHR. Yea, and before she spake, my friends, were she blest with a sound mind, she would have remembered caution, as she doth not remember it.

Now whither canst thou have turned thine eyes, that thou art arming thyself with such rashness, and calling me to aid thee? Seest thou not, thou art a woman, not a man, and no match for thine adversaries in strength? And their fortune prospers day by day, while ours is ebbing and coming to nought. Who, then, plotting to vanquish a foe so strong, shall escape without suffering deadly scathe? See that we change not our evil plight to worse, if any one hears these words. It brings us no relief or benefit, if, after winning fair fame, we die an ignominious death; for mere death is not the bitterest, but rather when one who craves to die cannot obtain even that boon.

Nay, I beseech thee, before we are utterly destroyed, and leave our house desolate, restrain thy rage! I will take care that thy words remain secret and harmless;

ἐλαττον MSS. **999** εὐτυχῆς A, T, Pal., and Ald.: εὐτυχεῖ L (but with ἡς written above by the 1st hand) and r,—a variant probably due to some gloss on εὐτυχῆς such as that which Hermann quotes, εὐτυχῆς ἐστὶ δηλονότι ἡγουν εὐτυχεῖ. **1001 f.** Morstadt suspects these two vv. **1003** πράσσοντε] πάσχετε schol. O. C. 1676. **1005 f.** ἡμᾶς] ἡμῖν Elmsley, which Blaydes and Hartung read.—These two vv. are rejected by Ahrens, A. Schöll, and B. Todt. Nauck would at least change δυσκλεῶς to δυσμόρως (as Blaydes suggests) or δυσπότημω. **1007** omitted from the text of L, and supplied in marg. by S.—οὐ γὰρ] Michaelis conj. οὐδ' αὖ. **1008** χρήζων] In L two letters (doubtless ηι) have been erased after χρήζ, and ων written above, by the 1st hand. χρήζη r.—ἐχη made in L from ἐχει.—Vv. 1007, 1008 are rejected by Nauck, Jahn, and Blaydes: Dindorf and Ahrens also suspect

off; cp. *Ai.* 523 ἀπορρεῖ μνήστis: Verg. *Aen.* 2. 169 *Ex illo fluere ac retro sublapsa referri* | *Spes Danaum*.—κάπλι μηδὲν ἔρχεται: so fr. 787. 8 (the waning moon) πάλιν διαρρεῖ κάπλι μηδὲν ἔρχεται. More often the art. is added, as in Eur. *Hec.* 622 ὡς ἐς τὸ μηδὲν ἤκομεν.

**1001 f.** τοιοῦτον, so strong and so prosperous.—ἀλυτος ἀτης: cp. O. C. 786 κακῶν ἀνατος: *ib.* 1519 γήρως ἀλυπα.

**1004** κτησώμεθ' : cp. 217 πολλὸν γὰρ τι κακῶν ὑπερεκτήσω.

**1005 f.** λύει here = 'set free,' 'extricate' from trouble, and therefore takes the acc.: cp. *Ty.* 181 ὅκρου σε λύσω. Those who change ἡμᾶς to ἡμῖν assume that λύει = 'profits.' The schol. gives the sense rightly: οὐδὲν ἡμᾶς ἐκλύσεται.

δυσκλεῶς θανεῖν, a death of ignominy, *i.e.*, such as is appointed for malefactors. The βάξις καλὴ from admiring citizens and foreigners (975) will poorly com-

pensate for the doom which Aegisthus can inflict.

**1007 f.** οὐ γὰρ θανεῖν κ.τ.λ.: here γὰρ refers to δυσκλεῶς in 1006: '(a death of ignominy, I say,) for mere death is not the worst that we have to fear; we shall suffer a lingering death, and shall long in vain to be put out of our misery.' Cp. Creon's threat to the guard,—οὐχ ὕμιν "Αἰδης μούνος ἀρκέσει, κ.τ.λ. (*Ant.* 308),—and the slow death in the vault which he designed for Antigone (*ib.* 773 ff.).—The rejection of these two verses (cr. n.) is absolutely groundless.

**1010** κάζερονμῶσαι γένος: cp. Dem. or. 43 § 73 ἐπιμέλειαν ἐποιήσάμην τοῦ οἴκου τοῦ Ἀγνίου ὅπως μὴ ἐξερημωθῇσεται: and *ib.* § 76 πῶς ἂν μάλλον ἐξερημῶσαιεν ἀνθρωποι οἶκον; Antiphon or. § 11 ἐξώλειαν αὐτῷ καὶ γένει καὶ οἰκίᾳ ἐπαρώμενον.

**1012** ἄρρητα...κάτελῃ, she will not divulge them, nor act upon them; they



αὐτὴ δὲ νοῦν σχές ἀλλὰ τῷ χρόνῳ ποτέ,  
σθένουσα μηδὲν τοῖς κρατοῦσιν εἰκαθεῖν.

ΧΟ. πείθου· προνοίας οὐδὲν ἀνθρώποις ἔφν  
κέρδος λαβεῖν ἄμεινον οὐδὲ νοῦ σοφοῦ. 1015

ΗΛ. ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'  
ἦδη σ' ἀπορρίψουσιν ἀπηγγελλόμην.  
ἀλλ' αὐτόχειρί μοι μόνη τε δραστέον  
τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν. 1020

ΧΡ. φεῦ·  
εἴθ' ὥφελες τοιάδε τὴν γνώμην πατρὸς  
θνήσκοντος εἶναι· πᾶν γὰρ ἂν κατειργάσω.

ΗΛ. ἀλλ' ἦ φύσιν γε, τὸν δὲ νοῦν ἥσσων τότε.

ΧΡ. ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν.

ΗΛ. ὡς οὐχὶ συνδράσουςα νουθετεῖς τάδε. 1025

ΧΡ. εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς.

ΗΛ. ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

ΧΡ. ἀνέξομαι κλύουσα χῶταν εὖ λέγης.

them. 1013 αὐτῇ L. 1014 εἰκαθεῖν Elmsley: εἰκάθειν MSS. 1015 πείθου L, A, and Ald.; also Suidas s. v. πρόνοια (where he quotes 1015 f.): πιθοῦ r.—ἀνθρώποις ἔφν MSS., and Stobaeus *Flor.* 3. 2: ἔφν βροτοῖς Suidas l.c., where Herm. conj. ἐξέφν. 1017 καλῶς δ'. L transfers δ' to the beginning of v. 1018. 1018 ἦδη Heath and Brunck (ἦδη two MSS. of Thomas Magister, p. 143 R). ἡδεῖν L.—ἀ' πηγγελλόμην L: ἄ' πηγγελλάμην Thomas Magister l. c. 1019 αὐτόχειρί

will be ἀτελῆ, as finding no accomplishment, and therefore doing no harm. The dat. σοί implies that this is for Electra's own interest.

1013 ἀλλὰ τῷ χρόνῳ ποτέ: for ἀλλὰ cp. 411. The same phrase occurs in *Ph.* 1041: in *Tr.* 201, ἀλλὰ σὺν χρόνῳ.

1015 The difference between πείθου and πιθοῦ is simply that the pres. implies a mental process ('be persuaded,' 'allow the reasoning to weigh with thee'), while the aor. denotes an act ('obey,' 'comply,'—do the thing recommended). πείθου, as more suggestive of gentle entreaty, seems a little the better here; while πιθοῦ is more fitting in v. 1207. An instance in which metre confirms πείθου is *O. C.* 520. Our MSS. are precarious guides on such a point: πείθου has the better authority here, but so it has also in 1207 and in *Tr.* 470, where πιθοῦ is preferable.

1017 f. καλῶς δ': for the elision at the end of the v., see on *O. T.* 29.—ἀπηγγελλόμην, ἄ ἐπηγγελλόμην. Sopho-

cles uses ἀγγέλλομαι (*At.* 1376) and ἐξαγγέλλομαι (*O. T.* 148, etc.) in a similar sense.

1019 f. αὐτόχειρί μοι. The older editions (including Brunck's) have the adverb αὐτοχειρί (*Lycurgus* § 122). Porson restored the adj. here, and (with the Ald.) in *Eur. Or.* 1040 ἀλλ' αὐτόχειρι θνήσχει δῶπ βούλει τρόπῳ.—μόνη τε: contrast *Tr.* 1194 αὐτόχειρα καὶ ξὺν οἷς χρήζεις φίλων.—οὐ γὰρ δὴ rejects the alternative which γε emphasises, as in *O. C.* 110, 265, *Ph.* 246.—κενόν, 'void,' since τοῦργον τόδ' refers to what is still only a project.

1021 f. εἴθ' ὥφελες: cp. 1131 ὡς ὥφελον (n.). The ironical wish is a way of expressing how insane she thinks Electra's present design: 'It is a pity that thy courage was not shown in preventing, rather than avenging, our father's murder.'—πᾶν γὰρ ἂν κατειργάσω, lit., 'thou wouldst have achieved anything'; nothing would have been too hard for thee,—even to defeat the murderous conspiracy. The ms. reading, πάντα γὰρ

and learn thou the prudence, at last though late, of yielding, when so helpless, to thy rulers.

CH. Hearken; there is no better gain for mortals to win than foresight and a prudent mind.

EL. Thou hast said nothing unlooked-for; I well knew that thou wouldst reject what I proffered. Well! I must do this deed with mine own hand, and alone; for assuredly I will not leave it void.

CHR. Alas! Would thou hadst been so purposed on the day of our father's death! What mightst thou not have wrought?

EL. My nature was the same then, but my mind less ripe.

CHR. Strive to keep such a mind through all thy life.

EL. These counsels mean that thou wilt not share my deed.

CHR. No; for the venture is likely to bring disaster.

EL. I admire thy prudence; thy cowardice I hate.

CHR. I will listen not less calmly when thou praise me.

μοι L, A, and Monacensis (cp. 950): αὐτοχειρί μοι most MSS. and Ald.: see below. Schol. in marg. of L, γρ. ἀλλ' οὐδὲν ἥσσόν μοι. **1022** πᾶν γὰρ ἂν Dawes (*Misc. Crit.* p. 257): πάντα γὰρ ἂν L (the ἂν partly erased): πάντα γὰρ 1, and Ald. Musgrave conj. πάντα γ' ἂν: Arnold and Blaydes, πάντα τᾶν. **1023** ἡ Elmsley: ἦν MSS. **1024** τοιαύτη νοῦν A, etc.: τοιαύτη γοῦν L (an erasure at γ). **1026** εἰκὸς γὰρ] Wakefield conj. εἰκὸς κάκ' (*Silv. Crit.* III. p. 85).—πράσσειν] πάσχειν

κατεργάσω, is impossible: ἂν could not be omitted here. [Campbell defends that reading by Thuc. 8. 86. § 4, ὠρμημένων γὰρ τῶν ἐν Σάμῳ Ἀθηναίων πλεῖν ἐπὶ σφᾶς αὐτοὺς, ἐν ᾧ σαφέστατα Ἰωνίαν καὶ Ἑλλησποντον εὐθὺς εἶχον οἱ πολέμοι, κ.τ.λ. There, however, (a) ἐν ᾧ, 'in which case,' serves at once to suggest the conditional sense; and (b) εἶχον is an imperf., not an aorist (cp. 914 n.). Stahl, indeed, reads σαφέστατ' ἂν, with Dobree: but that does not seem necessary.]

**1023** φύσιν γε, i.e., in loyalty,—as she proved by saving her brother; though she had not then the ripe intelligence to grasp the whole situation, or to form a plan for averting the crime. The retort of Chrysothemis shows that she feels the reproach to herself implied by τότε.

**1025** ὥς οὐχὶ συνδράσκουσα κ.τ.λ.: 'You wish that I were still ἥσσω νοῦν, i.e., incapable of forming such a plan as that on which I now propose to act. This is a hint that you will not act with me.'—νοῦθεῖς has the same tone as νοῦθετήματα in 343.

**1026** εἰκὸς γὰρ κ.τ.λ.: 'I will not act with thee, for it is likely that one who makes the attempt should ε'εν (καὶ) fare

ill.' It is perhaps best to take ἔγχειρ-οῦντα in this absolute sense, rather than to supply κακοῖς (or κακά) from κακῶς, as if the verse were a symmetrical γνώμη. 'Evil ventures are likely to bring evil fortunes.' Had the poet meant this, he might rather have written πάσχειν κακά: cp. fr. 877 εἰ δέιν' ἔδρασας, δεινὰ καὶ παθεῖν σε δέι'. The participle is in the masc., since the statement is general: cp. 145.—πράσσειν, not πράξιν. For the pres. inf., cp. 305 μέλλων..δρᾶν: *P/h.* 1398 f. ἦνεσας.. | πέμπειν: Thuc. 3. 13 ὥστε οὐκ εἰκὸς αὐτοὺς περιουσίαν νεῶν ἔχειν, ἦν ὑμεῖς...ἐπεσβάλητε. In such cases the notion of fut. time is sufficiently expressed by the principal verb.

**1027** ζηλώ: cp. Eur. *I. A.* 1407 ζηλῶ δὲ σοὺ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.

**1028** ἀνέξομαι κ.τ.λ.: 'I will listen patiently also when you commend me (as I now listen to your taunts),'—i.e., 'when, taught by bitter experience, you recognise the wisdom of my advice': cp. 1044. The point of ἀνέξομαι is that it will be a trial of patience—not less than that of being reproached with δειλία—to hear Electra's acknowledgments and regrets when her rash attempt has failed.

- ΗΛ. ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθης τόδε.  
 ΧΡ. μακρὸς τὸ κρίναι ταῦτα χῶ λοιπὸς χρόνος. 1030  
 ΗΛ. ἀπελθε· σοὶ γὰρ ὠφέλῃσις οὐκ ἔνι.  
 ΧΡ. ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.  
 ΗΛ. ἐλθούσα μητρὶ ταῦτα πάντ' ἔξιπε σῇ.  
 ΧΡ. οὐδ' αὖ τοσοῦτον ἔχθος ἐχθαίρω σ' ἐγώ.  
 ΗΛ. ἀλλ' οὖν ἐπίστω γ' οἱ μ' ἀτιμίας ἄγεις. 1035  
 ΧΡ. ἀτιμίας μὲν οὐ, προμηθείας δὲ σοῦ.  
 ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπισπένσθαι με δεῖ;  
 ΧΡ. ὅταν γὰρ εὖ φρονῇς, τόθ' ἡγήσει σὺ νῶν.  
 ΗΛ. ἧ δεινὸν εὖ λέγουσαν ἐξαμαρτάνειν.  
 ΧΡ. εἴρηκας ὀρθῶς ᾧ σὺν πρόσκεισαι κακῷ. 1040  
 ΗΛ. τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκη λέγειν;  
 ΧΡ. ἀλλ' ἔστιν ἔνθα χή δίκη βλάβην φέρει.  
 ΗΛ. τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.  
 ΧΡ. ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.  
 ΗΛ. καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγείσά σε. 1045  
 ΧΡ. καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν;  
 ΗΛ. βουλῆς γὰρ οὐδὲν ἔστιν ἔχθιον κακῆς.  
 ΧΡ. φρονεῖν ἔοικας οὐδὲν ὦν ἐγὼ λέγω.

Γ. 1029 πάθης A, etc.: μάθησ L (with π written above μ by a later hand), Γ.—τόδε] made in L from τότε by an early hand. 1030 μακρὸς] Subkoff conj. ἄκρος: Wecklein, ἀρκῶν or ἀρκεῖ. 1034 οὐδ' αὖ] Fröhlich and Blaydes conj. οὐ τοι.—

1029 μὴ πάθης τόδε, i.e. μὴ ἐπαινέθης: as if the mere fact of being praised by Electra was the trial foreseen by her sister.

1030 τὸ κρίναι, instead of the simple inf.: cp. 1079 τό τε μὴ βλέπειν ἐτοίμα: *Ant.* 78. Since μακρὸς here implies 'long enough,' an inf. can go with it as with *ικανός*, *δυνατός*, etc.: cp. Thuc. 2. 61 ταπεινῇ (i.e. ἀδύνατος) ὑμῶν ἡ διάνοια ἐγκαρτερεῖν ᾧ ἔγνωτε.

χῶ λοιπὸς χρόνος: i.e., 'whether I am right or not, cannot be decided by the present moment alone; there is *also* the future to be considered.' That is what καὶ marks here, but marks so lightly that if we say, 'Time enough in the future to decide that,' the slight emphasis which naturally falls on the word 'future' will sufficiently express it.

1033 μητρὶ...σῇ: cp. 366 καλοῦ | τῆς μητρός.

1034 οὐδ' αὖ κ.τ.λ. 'I will not, in-

deed, act with thee; but, on the other hand (αὖ), I do not hate thee so bitterly as to report thy words'; i.e., if they were reported, the consequences would be direful. For οὐδ' as=ἀλλ' οὐ, cp. 132. —ἐχθος: cp. *Ph.* 59 ἐχθος ἐχθήρας μέγα.

1035 ἀλλ' οὖν...γ': cp. 233.—οἱ...ἀτιμίας: cp. 404: Dem. or. 4 § 9 οἱ προελήλυθεν ἀσελγείας ἀνθρώπος. The ἀτιμία is the rejection (1018 ἀπορρίψουσαν) of Electra's earnest and solemn appeal. She means, 'you disclaim hatred of me; but at least do not conceal from yourself the cruelty of the slight which you inflict.'

1036 ἀτιμίας μὲν οὐ: for οὐ, cp. 905. The genitive is adapted to the form of the preceding verse; 'do not call it ἀτιμία: it is προμηθία.'

1037 τῷ σῷ δικαίῳ: i.e., 'you dissuade me from this deed because, as you say, you are anxious for my welfare. Am

EL. Never fear to suffer that from me.

CHR. Time enough in the future to decide that.

EL. Begone; there is no power to help in thee.

CHR. Not so; but in thee, no mind to learn.

EL. Go, declare all this to thy mother!

CHR. But, again, I do not hate thee with such a hate.

EL. Yet know at least to what dishonour thou bringest me.

CHR. Dishonour, no! I am only thinking of thy good.

EL. Am I bound, then, to follow thy rule of right?

CHR. When thou art wise, then thou shalt be our guide.

EL. Sad, that one who speaks so well should speak amiss!

CHR. Thou hast well described the fault to which thou cleavest.

EL. How? Dost thou not think that I speak with justice?

CHR. But sometimes justice itself is fraught with harm.

EL. I care not to live by such a law.

CHR. Well, if thou must do this, thou wilt praise me yet.

EL. And do it I will, no whit dismayed by thee.

CHR. Is this so indeed? Wilt thou not change thy counsels?

EL. No, for nothing is more hateful than bad counsel.

CHR. Thou seemest to agree with nothing that I urge.

ἐχθος] ἄχθος Γ. 1036 προμηθίας] προθυμίας Γ. 1038 Meineke conj. φρονῆς ποθ', ἡγήσει.—σὺ νῦν made in L from συνών. 1047—1049 F. W. Schmidt would read the verses in this order: 1049, 1048, 1047. 1047 οὐδὲν ἐστίν] ἐστίν οὐδὲν ι,

I not, then (δῆτ'), to obey my own sense of duty? Must I obey yours instead? The peculiarity of the phrase is that τῷ σῷ δικαίῳ means here, 'what is right according to you,' whereas it would normally mean, 'the right on which you rely,' 'your plea, or claim.' Cp. 1110 τὴν σὴν κληδόν'.

1039 ἢ δεινόν: cp. *Ani.* 323 ἢ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.—εὖ λέγουσαν, because the sentiment expressed by Chrysothemis is sound in itself: ἔξαμαρτάνειν, because Chrysothemis assumes that true wisdom is now upon her own side, and not upon Electra's. [Not: 'It is sad that I should speak aright and yet miss my aim,'—produce no result.]

1040 ᾧ σὺ πρόσκεισαι κακῷ: cp. 240 n.: κακῷ, instead of acc. κακόν, the antecedent drawn into the relative clause (cp. *Tr.* 1060 f.).—Chrysothemis means that Electra εὖ λέγει, as upholding a right principle, but ἔξαμαρτάνει, in proposing a desperate scheme.

1041 ε. τί δ'; οὐ δοκῶ σοι κ.τ.λ.: 'You say that I am in error. How then? Do you deny that right is on my side?' Chrysothemis had already admitted that τὸ δίκαιον was with Electra (338): she does so here also, but argues, as before, from expediency alone.

1044 εἰ ποιήσεις: for the fut. indic. ('if you are going to do this') cp. *Ai.* 1155 εἰ γὰρ ποιήσεις, ἴσθι πημανούμενος: *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα, λύπην πᾶσιν Ἀργείοις βαλεῖς.

1045 καὶ μὴν: cp. 556 n.

1046 βουλευσεὶ πάλιν=μεταβουλευσεῖ. Cp. *Ph.* 961 εἰ καὶ πάλιν | γνώμην μετοίσει ('change it back,'—not, 'change a second time'): *ib.* 1270 μεταγνώναί πάλιν. *Aesch. Thēb.* 1040 μηδὲ τῷ δόξῃ πάλιν ('contrariwise').

1048 φρονεῖν: i.e., 'you seem to share none of my sentiments'; cp. *Ani.* 370 f. ἐμοί... | ..ἴσον φρονῶν: *Il.* 4. 361 τὰ γὰρ φρονέεις τὰ τ' ἐγὼ περ: *Her.* 7. 102 ἢ οἱ ἄλλοι...τὰ σὰ φρονέωσι.



ΗΛ. πάλαι δέδοκται ταῦτα κοῦ νεωστί μοι.

ΧΡ. ἄπειμι τοίνυν· οὔτε γὰρ σὺ τὰμ' ἔπη  
τολμᾷς ἐπαινεῖν οὔτ' ἐγὼ τοὺς σοὺς τρόπους. 1050

ΗΛ. ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθέξομαί ποτε,  
οὐδ' ἦν σφόδρ' ἰμείρουσα τυγχάνης· ἐπεὶ  
πολλῆς ἀνοίας καὶ τὸ θηράσθαι κενά.

ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι 1055  
φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς  
ἦδη βεβήκης, τὰμ' ἐπαινέσεις ἔπη.

στρ. α'. ΧΟ. 1 τί τοὺς ἄνωθεν φρονιμωτάτους οἶων-

2 οὺς ἐσορώμενοι τροφᾶς

3 κηδομένους ἀφ' ὧν τε βλάστ- 1060

4 ωσιν ἀφ' ὧν τ' ὄνασι εὖρ-

5 ωσι, τὰδ' οὐκ ἐπ' ἴσας τελοῦμεν;

6 ἀλλ' οὐ τὰν Διὸς ἀστραπὰν

7 καὶ τὰν οὐρανίαν Θέμιν,

8 δαρὸν οὐκ ἀπόνητοι. 1065

and Brunk.

**1050 f.** Stobaeus *Flor.* 2. 29 quotes these two vv. as from the *Φαίδρα*.—Bergk would re-arrange vv. 1050—1057 in this order: 1055—1057, 1052—1054, 1050, 1051. **1052—1057** These six vv. are rejected by Morstadt.

**1052** οὐ σοι] οὐ σοὶ L.—Elmsley (on Eur. *Med.* 1120) conj. οὔτοι σοι: Monk, οὐ γάρ σοι; Nauck, οὐχὶ σοι, or οὐ μὴν σοι; Wecklein, ἀλλ' εἴσιθ' εἰσὼ γὼ οὐ.—μεθέξομαι] κατέξομαι Γ. Elmsley conj. μετὰσπωμαι, if οὐ μὴ σοι be kept (*Quart. Rev.* VII. p. 454). **1053** ἦν...τυγχάνης] ἦν (made from ἦν)... τυγχάνης L (with εἰ written over η): εἰ...τυγχάνεις Γ. **1057** ἔπη] ἔπη L.

**1049** ταῦτα, her own rules of conduct, as distinguished from her sister's.—νεωστί: for the quantity of ι in these adverbs, see on *O. C.* 1251.

**1051** τολμᾷς, 'bring thyself' to do it; cp. *O. C.* 184 τόλμα.. | ..ὅ τι καὶ πόλις | τέτροφεν ἄφιλον ἀποστρυγεῖν: and *Ph.* 82 n.

**1052** οὐ σοι μὴ μεθέξομαι. When οὐ μὴ stands with the fut. indic., it can express either (1) a prohibition, if joined with the 2nd pers.; or (2) a denial, as here, if joined with the 1st or 3rd pers. Cp. *Ar. Ran.* 508 οὐ μὴ σ' ἐγὼ | περινομάπελθόντ'. See n. on *O. C.* 177.

**1054** καὶ τὸ θηράσθαι κενά: cp. *Ant.* 92 ἀρχὴν δὲ θηρῶν οὐ πρέπει τὰμύχανα; and for καὶ, *Plat. Prot.* p. 317 A πολλὰ μωρία καὶ τοῦ ἐπιχειρήματος ('the very attempt is ridiculous').—κενά, vain dreams that her sister could ever feel and

act with her: cp. 1031 σοὶ γὰρ ὠφέλησις οὐκ ἔνι.

**1056 f.** ὅταν γὰρ κ.τ.λ.: like the warning with which she concludes at v. 430. Schol.: παρὰ τὸ Ὀμηρικόν, ῥεχθὲν δέ τε νήπιος ἔγνω (*Il.* 17. 32).—βεβήκης: 979 n.

**1058—1097** Second στάσιμον. 1st strophe, 1058—1069, = 1st antistr., 1070—1081: 2nd str., 1082—1089, = 2nd antistr., 1090—1097. For the metres see *Metrical Analysis*.

The contrast between the attitude of the two sisters suggests the theme of this ode. Why does not Chrysothemis follow the example of natural piety which the very birds of the air set before us? But impiety will not go unpunished. Let the spirit of Agamemnon hear that Electra now stands utterly alone. She has chosen to suffer, and is ready to die, in

EL. My resolve is not new, but long since fixed.

CHR. Then I will go; thou canst not be brought to approve my words, nor I to commend thy conduct.

EL. Nay, go within; never will I follow thee, however much thou mayst desire it; it were great folly even to attempt an idle quest.

CHR. Nay, if thou art wise in thine own eyes, be such wisdom thine; by and by, when thou standest in evil plight, thou wilt praise my words.

CH. When we see the birds of the air, with sure instinct, <sup>1st</sup> careful to nourish those who give them life and nurture, why do <sup>strophe.</sup> not we pay these debts in like measure? Nay, by the lightning-flash of Zeus, by Themis throned in heaven, it is not long till sin brings sorrow.

**1058—1069** L divides the vv. thus:—*τί— | οἰωνοῦσ— | τροφᾶσ— | τε βλαστώσιν—* *εὐρω|σι— | ἀλλ' οὐ— | καὶ τὰν— | δαρὸν— | ὧ χθονία— | κατὰ— | σπα— | ἀχέρεντα—* *ὄνειδῃ.* **1061** *βλάστωσιν* Schaefer: *βλαστῶσιν* MSS., and Ald.—*δνασιν* Bruck: *δησιν* MSS., and Ald.: also Suidas s. v. *ἀνωθεν*. **1063** *ἀλλ' οὐ τὰν* Turnebus: *ἀλλ' οὐ μὰ τὰν* MSS., which Bergk and Wecklein retain (reading *πότημον* for *τὰν* in the antistr., v. 1075). **1064** *οὐρανίαν*] L has the second *ν* in an

her righteous cause. May she yet prevail!

**1058 f.** *ἀνωθεν* here = *ἀνω*: so 1449 *ἔξωθεν*: *Τρ. 601 ἔσωθεν*: *Ant. 521 κάτωθεν*. —*οἰωνοῦσ* with *αῖ* (the only example in this word): cp. 1001 *τοιούτων*: *Od. 7. 312 τοῖος ἔων οἶός ἐσσι*.—The stork was especially a type of parental and filial piety: *Ar. Av. 1355 ἐπὶν ὁ πατήρ ὁ πελαργὸς ἐκπετησίμους | πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων, | δεῖ τοὺς νεοσ- τοὺς τὸν πατέρα πάλιν τρέφειν*. Suidas s. v. *ἀντιπελαργεῖν*: *παροιμία ἐπὶ τῶν τὰς χάριτας ἀποδιδόντων*.

**1059 f.** *ἐσθωμένοι*: for the midd., cp. *Tr. 909 εἰσθωμένη, id. 306 ὀρωμένη*: *O. C. 244 προσθωμένα*: *Ant. 593 ὀρώμαι*. —(*τούτων*) *ἀφ' ὧν*: cp. *O. C. 1388 κτα- νεῖν θ' ὅφ' οὐπὲρ ἐξεληλάσας*.

**1061 f.** *εὐρωσι*, where *εὐρωνται* would be more usual: cp. 1305 *μέγ' εὐρεῖν κέρ- dos*.—*ἐπ' ἴσας*, sc. *μοίρας*: cp. *Her. 1. 74 διαφέρουσιν σφί ἐπὶ ἴσιν τὸν πόλεμον*. For similar phrases, cp. n. on *Ant. 994 (δὲ ὀρθῆς)*.

**1063** *ἀλλ' οὐ τὰν κ.τ.λ.* Although the text in the antistrophic v., 1075, is uncertain, it seems probable that the words *Ηλέκτρα, τὸν αἰὲ πατρός* there represent the true metre, and that therefore Tur-

nebus was right in deleting *μὰ* before *τὰν* here. *μὰ* is similarly omitted in *O. T. 660, 1088, Ant. 758*.

**1064** *τὰν οὐρανίαν Θέμιν*. Pindar, in a *ῥυμος* for the Thebans (fr. 30), celebrates *τὰν εὐβουλον Θέμιν οὐρανίαν*, brought by the Fates from the Ocean stream to Olympus, where she was wedded to Zeus, and gave birth to the *ἀλαθείας Ὠρας*, 'the true Seasons,' who come so surely in their turn. Thus there is a twofold fitness in the mention of her here. She is the goddess of just counsel, enthroned beside Zeus (*Διὸς . . πάρεδρος . . Θέμιν*, *Pind. Ol. 8. 21*); and her faithful daughters will bring the time of vengeance.

**1065** *ἀπόνῃτοι* = *ἀπονοι*, free from trouble or suffering; a form found elsewhere only in the adv. *ἀπονῆστατα* (*Her. 2. 14*). The reference is explained by the words, *τάδ' οὐκ ἐπ' ἴσας τελοῦμεν*; 'Those of us mortals who neglect these duties do not long escape suffering.' A reflection suggested by the conduct of Chrysothemis is softened by being put in a general form.—Others suppose that Aegisthus and Clytaemnestra are the subjects of *ἀπόνῃτοι*: but the context clearly excludes this.

- 9 ὦ χθονία βροτοῖσι φά-  
 10 μα, κατὰ μοι βόασον οἰκ-  
 11 τρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-  
 12 δαις, ἀχόρευτα φέρουσ' ὀνείδη·

ἀντ. α'. 1 ὅτι σφιν ἤδη τὰ μὲν ἐκ δόμων νοσεῖ

1070

2 <δὴ>, τὰ δὲ πρὸς τέκνων διπλῇ

3 φύλοπις οὐκέτ' ἐξισού-

4 ται φιλοτασίῳ διαί-

5 τα. πρόδοτος δὲ μόνα σαλεύει

6 Ἥλέκτρα, †τὸν αἰὲ πατρός

1075

7 δειλαία στενάχουσ', ὅπως

8 ἅ πάνδурτος ἀηδών,

9 οὔτε τι τοῦ θανεῖν προμη-

10 θῆς, τό τε μὴ βλέπειν ἐτοί-

11 μα, διδύμαν ἐλουσ' Ἐρι-

1080

12 νύν. τίς ἂν εὐπατρὶς ᾧδε βλάστοι;

erasure (from σ?); 1070 σφιν ἤδη Schaefer: σφίσιν ἤδη L, with most MSS., and Ald. (σφίσι γ' ἤδη r, σφίς' ἤδη Triclinius): σφίσιν δὴ Erfurd. 1071 νοσεῖ δὴ Triclinius: νοσεῖ MSS., and Ald.: νοσεῖται a gloss in C, cod. Par. 2794. For

1066 χθονία, preceding βροτοῖσι, serves to indicate that the dead are meant (cp. 462 βροτῶν n.): the dat. is ethic, denoting those who perceive the φάμα. Others understand βροτοῖσι of the living, and explain the dat. as virtually = a gen.; 'rumour on the part of mortals,' = 'a rumour which proceeds from them.' (For such a dat. cp. *Ant.* 861 ἀμετέρον πτόμου κλεινοῖς Λαβδακίδαῖσιν, n.) This seems less simple and less forcible.

φάμα: cp. Pind. *O.* 8. 81, where the news of an athlete's victory is brought to his dead father in the under-world by Ἀγγελία, daughter of Hermes; also *O.* 14. 20 ff., where Ἀχὼ is charged with a message 'to the dark house of Persephone.'

Some write Φάμα. Aeschines mentions Φήμης θεοῦ μεγίστης βωμόν at Athens (or. 1. § 291: cp. Hes. *Op.* 761 f.). But here, I think, φάμα rather hovers on the verge of personification than is actually personified, just as in Her. 9. 100 φήμη.. ἐσέπτατο ἐς τὸ στρατόπεδον. So in *Od.* 24. 413, ὅσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν ὦχετο πάντῃ, we need not write Ὅσσα.

1067 κατὰ.. βόασον: for the tmesis, cp. *O. T.* 1198 κατὰ μὲν φθίσας: *Ant.* 977 κατὰ δὲ τακόμενοι.. μοι: cp. 144.

1068 f. Ἀτρείδαις. As τέκνων in 1071 shows, the ref. is to Agamemnon only; for the plur., cp. 1419 οἱ γὰς ὑπαὶ κείμενοι: Aesch. *Cho.* 49 τοὺς γὰς | νέρθεν.

ἀχόρευτα: cp. *O. C.* 1222 f. (death) ἀνυμέναιος | ἄλυρος ἄχορος: Aesch. *Suppl.* 681 (war) ἀχορον ἀκίθαριν: *Eum.* 331 ὕμνος (of the Furies).. ἀφόρμυκτος: *Eur. Tro.* 121 ἅπας.. ἀχορεύτους: *I. T.* 146 ἀλύροις ἐλέγοις.—The ὀνείδη are the dishonours of the house,—not reproaches to the spirit of Agamemnon for inactivity; though it is implied, of course, that now more than ever his aid is needed.

1070 νοσεῖ answers to οἰωνοὺς (—) in 1071: it is certain, therefore, that a syllable has dropped out after it. δὴ (supplied by Triclinius) is at least tolerable, and is not precluded by ἤδη: cp. *Eur. Tro.* 233 δοῦλαι γὰρ δὴ ('very slaves') | Δωρίδος ἐσμέν χθονὸς ἤδη. So here δὴ will emphasise νοσεῖ. For other conjectures, see Appendix.

1071 ff. τὰ δὲ πρὸς τέκνων, acc.: lit., 'as to the relations between their children.'—διπλὴ φύλοπις, 'strife between two,' 'strife of sister with sister.' The use of the word in ref. to a private quarrel is like that of πολέμους in 219.

οὐκέτ' ἐξισούται, 'is no longer equal-

Voice that comest to the dead beneath the earth, send a piteous cry, I pray thee, to the son of Atreus in that world, a joyless message of dishonour;

tell him that the fortunes of his house are now distempered; while, among his children, strife of sister with sister hath broken the harmony of loving days. Electra, forsaken, braves the storm alone; she bewails alway, hapless one, her father's fate, like the nightingale unwearied in lament; she recks not of death, but is ready to leave the sunlight, could she but quell the two Furies of her house. Who shall match such noble child of noble sire?

other conjectures see comment. and Appendix.

**1075** Ἠλέκτρα τὸν δαί πατρός MSS. (In L πατρός is written πρσ.) For conjectures, see comment.

**1077** πάνδυρος Porson (*Advers.* p. 211) and Erfurd: πανόδυρος MSS.

**1078** οὔτε | οὐδέ Γ.—τοῦ θανεῖν | τοῦ μὴ θανεῖν C. **1079** μὴ made in L from μὴν.

**1081** τίς ἂν Triclinius: τίς ἂν οὖν MSS. (τίς τᾶρ' οὖν Γ), and Ald.

ised'; i.e., cannot be resolved into harmony, does not permit unity of feeling, φιλοτασίῳ διαίτᾳ, in a friendly home-life; for the dat. seems to be modal rather than instrumental. The boldness of the phrase resides in the fact that διπλῇ φύλοπις, 'strife between two,' is treated as 'two who are at strife,' and so ἐξισοῦται expresses what would more properly be said of the sisters' minds. The schol. gives the sense rightly: οὐκέτι ἴσα φρονοῦσιν ὡς ἐν φιλῇ διαιτῶμεναι, ἀλλὰ στασιάζουσι πρὸς ἀλλήλας.

It is also possible, though (I think) less natural, to take the dat. φιλοτασίῳ διαίτᾳ as depending on ἐξισοῦται ('is no longer compatible with friendly intercourse').

**1074** σαλεύει: O. T. 22 πόλις.. | ἡδη σαλεύει. Plato similarly applies the word to persons, ἐν νόσοις ἡ γῆρα σαλεύοντας (*Legg.* 923 B).

**1075** Ἠλέκτρα, τὸν δαί πατρός. The traditional interpretation, preserved in the scholia, took πατρός with στενάχουσ', as 'mourning for her sire,' and τὸν δαί as τὸν δαί χρόνον. The gen. in this sense is quite tenable: cp. *Il.* 22. 424 (quoted by schol.) τῶν πάντων οὐ τόσσον δδύρομαι, ἀχρύνεός περ, | ὡς ἐνός: *Od.* 14. 40 ἀντιθέον γὰρ ἀνακτος οδύρομενος καὶ ἀχεύων | ἡμαι: *Eur. I. A.* 370 Ἑλλάδος μάλιστ' ἐγῶγε τῆς ταλαιπώρου στένω. The phrase τὸν δαί χρόνον is also frequent (*Eur. Ph.* 1520 f. *Plat. Gorg.* 525 C, E): cp. *As.* 342 τὸν εἰσαεῖ | ...χρόνον. But there is nothing to show that τὸν δαί could be used, without χρόνον, as 'for ever': in *O. C.* 1584 the words τὸν δαί conceal

some corruption: in *Tr.* 80 we should read εἰς τό γ' (not τὸν) ὕστερον.

Hence it is now generally held that this verse is corrupt. But no certain correction has yet been proposed. The word δαί is clearly genuine: hence θάνατον πατρός (Fröhlich) is improbable. πατρὸς must also be right: since the comparison with the ἀηδών (used by Electra herself, 147) at once indicates—as, indeed, the whole context does—that the doom which she mourns is not *her own*. This excludes Dindorf's conjecture, τὸν ἐδν πότμον. Schneidewin proposed Ἠλέκτρα, πότμον δαί πατρός, retaining μὰ after ἀλλ' οὐ in 1063: but this is metrically wrong, since μὰ is always short.

Far the best conjecture is Heath's, ἄ παῖς, οἷτον δαί πατρός. A marginal gloss on ἄ παῖς, namely Ἠλέκτρα, would easily cause the corruption, especially since the words τὸν δαί so often stand together.

**1077** πανόδυρος is the form used by Aesch. *Pers.* 940 and Eur. *Hec.* 212. As the MSS. have πανόδυρος here (a form not found in Tragedy), so they sometimes change δύρομαι to δδύρομαι, as in *O. T.* 1218.—Cp. 147 ἄ σπονδέσ'.

**1078 f.** οὔτε..τε: cp. 350.—τὸ..μὴ βλέπειν, instead of the simple inf.: for the art., cp. 1030 (n.).

**1080** δίδυμάν..Ἐρινύν, Aegisthus and Clytaemnestra. So the word is applied to Helen (Aesch. *Ag.* 749, Verg. *Aen.* 2. 573) and to Medea (*Eur. Med.* 1260).

**1081** τίς ἂν εὐπατρίς κ.τ.λ.: 'what



- στρ. β'. οὐδείς τῶν ἀγαθῶν <γάρ>  
 2 ζῶν κακῶς εὐκλειαν αἰσχύναι θέλει  
 3 νῶνυμος, ὦ παῖ παῖ.  
 4 ὥς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἶλον, 1085  
 5 τὸ μὴ καλὸν καθοπλίσασα δύο φέρειν ἐν ἐνὶ λόγῳ,  
 6 σοφά τ' ἀρίστα τε παῖς κεκλησθαι.
- ἀντ. β'. ζῷης μοι καθύπερθεν 1090  
 2 χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν ὅσον  
 3 νῦν ὑπόχειρ ναίεις.  
 4 ἐπεὶ σ' ἐφεύρηκα μοῖρα μὲν οὐκ ἐν ἐσθλᾷ  
 5 βεβῶσαν· ἃ δὲ μέγιστ' ἐβλαστε νόμιμα, τῶνδε φερο-  
 μέναν 1095

**1082—1089** L divides the vv. thus:—οὐδεῖς— | εὐκλειαν— | νῶνυμος— | ὥς καὶ αἰ|ῶνα— | τὸ μὴ καλὸν— | δύο— | σοφά τ'—κεκλησθαι. **1082 f.** These two vv. are quoted by Stobaeus *Flor.* 37. 4.—After τῶν ἀγαθῶν a syllable is wanting in the MSS. (answering to the last syll. of καθύπερθεν in 1090): Hermann supplies γάρ: Lange, τοι: Schneidewin, ἄν (changing θέλει to θέλοι: so, too, Bergk and Blaydes).

**1084** νῶνυμος made in L from νωνυμος. **1085** πάγκλαυτον L: πάγκλαυστον A, with most MSS., and Ald.—αἰῶνα κοινὸν the MSS., without variant. In L αἰ|ῶνα is thus divided between two vv., and so in Ald. For conjectures see Appendix.

woman so truly noble is likely ever to be born?' Will the world see again a maiden so worthy of her descent? εὔπατρις is chosen so as to suggest the *father* to whom she was so loyal. Cp. Byron, *The Giaour*, v. 6, 'When shall such hero live again?'

**1082 οὐδείς τῶν ἀγαθῶν <γάρ>.** This is a comment on Electra's devotion, as just described. The train of thought is;—'Yet such devotion might be expected in one who is truly noble (in nature as well as in race); for no generous soul will stoop to baseness.' By τῶν ἀγαθῶν here are meant οἱ καλῶς πεφυκότες in the full sense (989 n.). The quality of Electra's heroism is such as belongs to them generally; though in the degree of it she is unique.

**1083 f.** ζῶν κακῶς, by an unworthy, a base life (cp. 989 ζῆν.. αἰσχροῦς); opposed to καλῶς ζῆν (*Ai.* 479).—νῶνυμος, proleptic; cp. 18 (σαφῆ), 242 (ἐκτίμους).

**1085 πάγκλαυτον αἰῶνα κοινόν**, 'a life of mourning, shared with thy friends,' i.e., with the unavenged father whose spirit is mourning in the world below (cp. 847 n.). For this sense of κοινόν, cp. *Ai.* 265 ff.: πότερα δ' ἄν, εἰ νέμοι τις αἶρεσιν, λάβοις, | φίλους ἀνίων αὐτὸς ἥδονας ἔχειν, | ἣ κοινὸς ἐν κοινοῖσι λυπεῖσθαι

ξυνών; 'to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?' If it be objected that here there is nothing to define the reference of κοινόν, the answer is that the thought of her father pervades the whole context from 1074 onwards. I incline to believe, then, that the text is genuine; though I grant that κοινόν leaves room for doubt. Conjectures will be found in the Appendix.

εἶλον: the 'choice' is illustrated by Electra's replies to the Chorus in the Parodos (121—250), and it is to these more especially that they allude.

**1087 τὸ μὴ καλὸν καθοπλίσασα.** I believe that καθοπλίσασα is corrupt, and has supplanted some word which meant 'having rejected' or 'spurned.' In the antistrophic verse (1095), βεβῶσαν, ἃ δὲ μέγιστ' ἐβλαστε κ.τ.λ., two short syllables (ἃ δὲ) correspond with the (now) long final of καλόν. The best conjecture is J. H. Heinrich Schmidt's ἀπολακτίσασα, which gives precisely the required sense, and also an exact metrical correspondence with the antistrophe. Cp. Aesch. *P. V.* 651 σὺ δ', ὦ παῖ, μὴ ἀπολακτίσῃς λέχος | τὸ Ζηνός: *Eum.* 141 κάπολακτίσας ἔπνον. Only, if this was

No generous soul deigns, by a base life, to cloud a fair <sup>and</sup> <sup>strophe.</sup>repute, and leave a name inglorious; as thou, too, O my daughter, hast chosen to mourn all thy days with those that mourn, and hast spurned dishonour, that thou mightest win at once a twofold praise, as wise, and as the best of daughters.

May I yet see thy life raised in might and wealth above thy <sup>2nd anti-</sup>foes, even as now it is humbled beneath their hand! For I have <sup>strophe.</sup>found thee in no prosperous estate; and yet, for observance of nature's highest laws, winning

**1087** καθοπλίσασα MSS. (made in A from καθοπλίσασθαι). For conjectures see comment.

**1088** φέρειν] Nauck writes φέρη δ' (i.e. φέρει δ').—ἐν ἐνὶ λόγῳ] ἐνὶ λόγῳ MSS. (except T), and Ald. The metre (cp. 1096) shows that a short syllable is wanting; hence ἐνὶ γε λόγῳ Triclinius (T). ἐν was added by Brunnck. Hermann quotes a gloss from the Leipsic MSS. a and b, ἀποφέρεισθαι ἐν ἐνὶ λόγῳ.

**1091** χειρὶ Eustathius p. 1083. 17: χειρὶ MSS., and Ald.—τῶν ἐχθρῶν MSS.: for τῶν Hermann conj.

**1092** ὑπόχειρ Musgrave: ὑπὸ χεῖρα MSS. (ὑπὸ χέρα Erfurd). **1093** ἐφηύρηκα Dindorf: ἐφεύρηκα MSS.

**1094** ἐν ἐσθλᾷ] ἐν is omitted by L, but is present in A (and in Ald.): the later MSS. are divided; and some of them (as Vindobonensis, Pal., and L<sup>2</sup>) have ἐπ'.

the original word, then we must suppose that it had been partly obliterated before the conjecture καθοπλίσασα took its place. The same remark, however, applies more or less to the other conjectures, as ἀποπτύσασα (Gleditsch, prefixing δ': Blaydes, prefixing τ'): καταπτύσασα (Paley): καθαγνίσασα (Campbell, 'purging away as by fire'): καθιππύσασα (Hermann; but the act. form does not occur).

If καθοπλίσασα be retained, the choice is between two explanations, of which I prefer the first.

(1) 'Having vanquished dishonour' (schol. καταπολεμήσασα τὸ αἰσχρὸν), i.e., having overcome the temptation of ignoble ease and security. καθοπλίζω elsewhere means to 'arm' or 'equip,' never 'to subdue by arms'; if it has the latter sense here, it follows the analogy of such compounds as κατακοντίζω, καταχμαίω, κατατοξέω.

(2) 'Having made ready an unlovely deed': i.e., the vengeance on the murderers.—See Appendix.

**1088** φέρειν, so as to win (cp. 872 μολεῖν), = φέρεσθαι, as O. T. 590 (n.). Cp. Ph. 117 ὡς τοῦτό γ' ἔρξας δύο φέρει δωρήματα.—ἐν ἐνὶ λόγῳ, 'in,' or as we say, 'on,' one account: cp. ἐν λόγῳ εἶναι, etc.

**1090** f. καθύπερθεν, an epic word not elsewhere used in Tragedy: this figu-

rative sense of it is not Homeric, but is frequent in Herodotus (as 8. 60 τῶν ἐχθρῶν κατ' ὑπερθε γενέσθαι: cp. 1. 67, 5. 69).—τῶν, for the MSS. τῶν, is a simpler and far more probable correction than τοσόνδ' (cr. n.). The epic and Ionic τεός is used in lyrics by Aesch. (P. V. 162, Th. 105, 108): in Ant. 604 (lyr.) the MSS. give τεάν, which seems right: and in Eur. Heracl. 911 (lyr.) τεός is the best correction of θεός.

**1092** ὑπόχειρ (Musgrave's correction of ὑπὸ χεῖρα) is not elsewhere extant, but is correctly formed (cp. ἐπίχειρ, ἀντίχειρ), and is placed beyond reasonable doubt by the metre (= 1084 νάνυμος, ὦ παῖ παῖ). ὑποχείριος is frequent in this sense.

**1094** f. μοῖρα..οὐκ ἐν ἐσθλᾷ βεβῶσαν: cp. 1056 f. ἐν κακοῖς | βεβήκης, and 979 n.

**1095** ff. μέγιστα..νόμιμα, those 'unwritten and unfailing' laws of the gods which prescribe natural piety in human relationships. See on Ant. 454 f. ἀγραπτα κάσφαλή θεῶν | νόμιμα: and O. T. 865 ff. νόμοι..ὑψίποδες, οὐρανίαν | δι' αἰθέρα τεκνωθέντες, ὧν "Ὀλυμπος | πατὴρ μόνος.—ἐβλάστε: they are the greatest that have ever 'come into existence,' being of divine origin, and antecedent to any human law: αἶψα ποτε | ζῇ ταῦτα, κοῦδεῖς οἶδεν ἐξ ὅτου 'φάνη (Ant. 456).

6 ἄριστα τᾷ Ζηνὸς εὐσεβείᾳ.

ΟΡΕΣΤΗΣ.

ἄρ', ὦ γυναῖκες, ὀρθὰ τ' εἰσηκούσαμεν,  
ὀρθῶς θ' ὁδοιποροῦμεν ἔνθα χρῆζομεν;

XO. τί δ' ἐξερευνᾷς καὶ τί βουλευθεὶς πάρει;

I 100

OP. Αἴγισθον ἐνθ' ὥκηκεν ἱστορῶ πάλαι.

XO. ἀλλ' εὖ θ' ἰκάνεις χά φράσας ἀζήμιος.

OP. τίς οὖν ἂν ὑμῶν τοῖς ἔσω φράσειεν ἂν  
ἡμῶν ποθεινὴν κοινόπουν παρουσίαν;

XO. ἦδ', εἰ τὸν ἀγχιστόν γε κηρύσσειν χρεών.

I 105

OP. ἴθ', ὦ γύναι, δῆλῳσον εἰσελθοῦς' ὅτι

Φωκῆς ματεύουσ' ἄνδρες Αἴγισθόν τινας.

**1097** ἄριστα τᾷ Διὸς εὐσεβείᾳ MSS. (except T), and Ald.: for Διὸς Triclinius wrote Ζηνὸς. In L, the schol. on 1095 notices a *v. l.* ἐρίστᾳ for ἄριστα: the schol. on 1097 has γρ. ἄριστα ταῖς Ζηνός. For Διὸς, Gleditsch and Michaelis conj. πατρός. Wecklein writes ἄριστον αἶνον δι' εὐσεβείαν: L. Lange conj. κράτος τ' ἀριστεῖα τ' εὐσεβεία: Nauck (formerly), ἄριστα τὰν σάν δι' εὐσεβείαν: Bellemann, ἐπιστάτα Ζηνὸς εὐσεβείαν.

τῶνδε φερομένων ἄριστα: 'on account of these,—i.e., for observance of them,—winning excellent things,' 'winning an excellent reward,'—viz., praise of the noblest kind. τῶνδε is then a causal gen.: cp. *O. T.* 48 σωτήρα κλήζει τῆς πάρος προθυμίας. That this is the sense of φερομένων here, is strongly suggested by other passages; cp. 968 f. εὐσεβείαν... | ..οἶσει, and esp. *O. T.* 863 ff. εἰ μοι ξυνεὴ φέροντι (= φερομένῳ) | μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων | ἔργων τε πάντων, ὧν νόμοι πρόκεινται | ὑψίποδες ('winning the praise of reverent purity,' etc.). Some take ἄριστα as = ἀριστεία ('winning the foremost place' in respect to these laws): an impossible sense for it. ἄριστα might, indeed, be taken with τῶνδε as possessive gen.; 'winning the best things belonging to these laws,'—their best gifts; those, namely, which they bring to those who obey them. But this would be somewhat forced.

I formerly understood:—'in respect to these laws, prospering full well': ἄριστα being then an adv., while φερομένων is used as in *Thuc.* 2. 60 § 3 καλῶς... φερόμενος τὸ καθ' ἑαυτὸν: 5. 15 § 2 εὖ φερόμενοι: 5. 16 § 1 εὖ φερόμενος ἐν στρατηγίαις. This view is recommended by the fact that φερομένων ἄριστα then forms a clear antithesis to μοῖρα... οὐκ ἐν ἐσθλᾷ βεβῶσαν. But two points are against it. (1)

τῶνδε, as a genitive of relation, is somewhat awkward; though we might compare *Thuc.* 3. 92 § 4 τοῦ πρὸς Ἀθηναίους πολέμου καλῶς ἐδόκει αὐτοῖς ἡ πόλις καθίστασθαι... τῆς τε ἐπὶ Θράκης παρόδου χρησίμως ἔξιν: and id. 1. 36 § 2 Σικελίας καλῶς παράπλου κείται. (2) The poet's usage, as we have seen, favours the other sense of φερομένων.

**1097** τᾷ Ζηνὸς εὐσεβείᾳ, 'by thy piety towards Zeus': for the objective gen., cp. *O. T.* 239 θεῶν εὐχαῖσι. The MSS. have Διὸς, against metre, just as in *Ty.* 956 they have τὸν Διὸς ἀλκιμον γόνον. In both places, Ζηνός, the correction of Triclinius, seems the best. Here, indeed, to judge by a marginal scholium in L (cr. n.), Ζηνός may have been an old variant. The change of Ζηνός into Διὸς is such as might have been due to a slip of memory in actors, by whom the tragic texts had been much corrupted even before 330 B.C.—Recent criticism is inclined to suspect some deeper fault here (see cr. n.); but, as it seems to me, without good reason.

**1098—1383** Third ἐπιστόδιον. Orestes and Pylades present themselves as Phocians, followed by two attendants (1123), one of whom carries a bronze urn.

Orestes reveals himself to Electra, who gives utterance to her joy (1098—1287).

the noblest renown, by thy piety toward Zeus.

*Enter ORESTES, with PYLADES and two attendants.*

OR. Ladies, have we been directed aright, and are we on the right path to our goal?

CH. And what seekest thou? With what desire hast thou come?

OR. I have been searching for the home of Aegisthus.

CH. Well, thou hast found it; and thy guide is blameless.

OR. Which of you, then, will tell those within that our company, long desired, hath arrived?

CH. This maiden,—if the nearest should announce it.

OR. I pray thee, mistress, make it known in the house that certain men of Phocis seek Aegisthus.

**1099** ὀρθῶς θ' r: ὀρθῶς δ' A, with most MSS., and Ald. In L the 1st hand wrote ὀρθῶς only, and δ' was added by S. **1101** ἰστορῶ] Schol. in L, γρ. μαστεύω.

**1102** ἀλλ' εὖ θ' L, with most MSS., and Ald.: ὀρθῶς r (ἀλλ' εὖθ' being written over it in L<sup>2</sup> and Vindobonensis). **1107** ματεύουσ' r: μα...στεύουσ' L, a letter (v?)

He then speaks of his plans. The Paedagogus enters (1326), and urges them to lose no more time. Orestes and Pylades, with their attendants and the Paedagogus, enter the house (1375).

Electra, after a brief prayer, follows them in (1383).

**1098 f.** εἰσηκούσαμεν, i.e., from some one in the neighbourhood. These envoys from Strophius (1111) are not supposed to have travelled with the messenger from Phanoteus (670). The poet has skilfully varied the dialogue from the similar one in 660 ff.

ὀρθῶς θ'. The *v. l.* δ' for θ', though it has the better authority, is improbable here. For instances in which τε can fitly be followed by δέ, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—ἐνθα here = 'whither': *Ph.* 1466.

**1101** Αἰγισθον: for the constr., cp. *Ph.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ; (n.)—ῥῆκεν, 'has fixed his abode,'—a light touch of dramatic irony, since his tenure of it is so nearly at an end. *Plat. Legg.* 666 E οὐκ ἐν ἀστέσι κατῳκηκότων (but nomads).

**1102** ἀλλ', 'well': cp. *Tr.* 229 ἀλλ' εὖ μὲν ἔγμεθ'.—χῶ φράσας: cp. *Pind. P.* 4. 117 δόμους πατέρων... | φράσσατέ μοι: *Aesch. Suppl.* 492 ὁπάνας δὲ φράστοράς τ' ἐγγχωρίων: *Xen. Cyr.* 5. 4. 40 ὁδῶν φραστήρα.—ἀλήμιος, i.e. οὐκ ἔνοχος ζημίας: *schol. ἀμεμπτος.*

**1103 f.** τίς...φράσειεν ἄν; For the

form of the request, cp. 660 (n.); *O. C.* 70 ἄρ' ἂν τις αὐτῷ πομπὴς ἐξ ὑμῶν μύλοι; For the doubled ἄν, 333 (n.).

ποθεινῆν, passive, 'desired,' as in *Ph.* 1445 (the only other place where *Soph.* has the word). Cp. 666 f., σοὶ φέρων ἤκω λόγους | ἡδεῖς. The Chorus are meant to understand that the arrival of the new comers has been expected, and will prove welcome, as confirming the news from Phocis. To the ear of the spectator ποθεινῆν suggests the longing of Electra for her brother's return.—κοινό-πουν (found only here) recalls κοινόπλουν (ὁμιλίαν) in *Ai.* 872.

**1105** τὸν ἀγχιστον: i.e., nearest of kin to Clyt. and Aegisthus; the Chorus do not surmise her relationship to the young Phocian. For the general masc., cp. 145, 1026.

**1106** ἴθ', ὦ γυναῖ. As ἴθι was used in entreaty (*O. T.* 46), it is not, in itself, abrupt; but the tone of the direction implies ignorance of Electra's rank, and is thus in keeping with the part of the Phocian ξένος. Orestes,—who thought that he recognised her voice when it was heard from within (v. 80),—can, of course, be in no doubt as to her identity. Verse 1125 already indicates this. After *v.* 1148, at any rate, he would know the fact, if he had been so dull as not to discover it sooner. But he pretends not to know who she is until he hears her name pronounced by the Chorus (1171).



- ΗΛ. οἴμοι τάλαιν', οὐ δὴ ποθ' ἧς ἠκούσαμεν  
 φήμης φέροντες ἐμφανῇ τεκμήρια ;
- ΟΡ. οὐκ οἶδα τὴν σὴν κληδόν'· ἀλλὰ μοι γέρων 1110  
 ἐφεῖτ' Ὀρέστου Στρόφιος ἀγγεῖλαι πέρι.
- ΗΛ. τί δ' ἔστιν, ὦ ξέν' ; ὥς μ' ὑπέρχεται φόβος.
- ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ  
 τεύχει θανόντος, ὡς ὀράς, κομίζομεν.
- ΗΛ. οἱ γὰρ τάλαινα, τοῦτ' ἐκεῖν' ἤδη σαφές 1115  
 πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι.
- ΟΡ. εἵπερ τι κλαίεις τῶν Ὀρεστέων κακῶν,  
 τόδ' ἄγγος ἴσθι σῶμα τοῦκείνου στέγον.
- ΗΛ. ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἵπερ τόδε 1120  
 κέκευθεν αὐτὸν τεύχος, εἰς χεῖρας λαβεῖν,  
 ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὁμοῦ  
 ξὺν τῇδε κλαύσω κάποδύρωμαι σποδῶ.
- ΟΡ. δόθ', ἦτις ἐστί, προσφέροντες· οὐ γὰρ ὡς  
 ἐν δυσμενείᾳ γ' οὐσ' ἐπαιτεῖται τάδε,  
 ἀλλ' ἡ φίλων τις ἡ πρὸς αἵματος φύσιν. 1125
- ΗΛ. ὦ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ  
 ψυχῆς Ὀρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων  
 οὐχ ὦνπερ ἐξέπεμπον εἰσδεξάμην.

being erased after α.

1112—1114 These three vv. are rejected by A. Schöll. Nauck would re-write vv. 1113 f. thus: θανόντος αὐτοῦ σμικρὰ λείψαν' ἐν κύτει | σμικρῶ φέροντες, ὡς ὀράς, ἀφίγμεθα. 1114 κομίζομεν] Wecklein and Blaydes conj. προσ-ήκομεν.

1115 οἱ γὰρ] οἱ ἐγὼ L (ἐγὼ in a blot and erasure). 1116 ἄχθος] Nauck writes ἄλγος. 1119 δός νυν Triclinius: δός νῦν most mss., and Ald.

1108 οὐ δὴ ποθ' : cp. *Tr.* 876 οὐ δὴ ποθ' ὡς θανοῦσα; (n.).

1110 f. τὴν σὴν κληδόν' : cp. *Pz.* 1251 τὸν σὸν οὐ ταρβῶ φόβον.—Στρόφιος: see on 45. The name occurs nowhere else in the play.

1113 f. φέροντες, 'carrying' (in the urn), refers simply to the mode of conveyance; κομίζομεν, 'we bring,' expresses the care with which they perform their mission. In κομίζω, 'care' is indeed the primary notion (cp. κομιδή): that of 'taking a thing to a place' is secondary. φέρω and κομίζω are similarly combined in Isaeus or. 8 § 21 (referring to a funeral): εἰσελθὼν δὲ εἰσω κομίζειν οἶος ἦν, ἔχων τοὺς οἶσοντας: 'I was disposed to remove the body, having bearers with me.'

1115 f. τοῦτ' ἐκεῖν' κ.τ.λ. Three

modes of punctuation are possible; the first is perhaps the best, though the second is also satisfactory. (1) To place no point either after ἐκεῖν' or after σαφές. 'There, it seems, I clearly see that sorrow (=the sorrow which I foreboded) in your hands.' σαφές is then equiv. to an adv. with δέρκομαι: and the combination of σαφές with πρόχειρον is like that in *Tr.* 223 τὰδ' ἀντίπρωρα δὴ σοι | βλέπειν πάρεστ' ἐναργή. (2) To place a point after σαφές. 'This is what I feared (ἐκείνο), now placed beyond a doubt; I see,' etc. The only objection to this is that the words πρόχειρον κ.τ.λ. then become a little abrupt and obscure. (3) To place a point after ἐκεῖν', and none after σαφές. 'That is it; I now see clearly,' etc. Cp. *Ar. Av.* 354 τοῦτ' ἐκείνο· ποῖ φύγω δύστηνος; But this colloquialism, though used by

EL. Ah, woe is me! Surely ye are not bringing the visible proofs of that rumour which we heard?

OR. I know nothing of thy 'rumour'; but the aged Strophius charged me with tidings of Orestes.

EL. What are they, sir? Ah, how I thrill with fear!

OR. He is dead; and in a small urn, as thou seest, we bring the scanty relics home.

EL. Ah me unhappy! There, at last, before mine eyes, I see that woful burden in your hands!

OR. If thy tears are for aught which Orestes hath suffered, know that yonder vessel holds his dust.

EL. Ah, sir, allow me, then, I implore thee, if this urn indeed contains him, to take it in my hands,—that I may weep and wail, not for these ashes alone, but for myself and for all our house therewith!

OR. (*to the attendants*). Bring it and give it her, whoe'er she be; for she who begs this boon must be one who wished him no evil, but a friend, or haply a kinswoman in blood.

[*The urn is placed in ELECTRA'S hands.*]

EL. Ah, memorial of him whom I loved best on earth! Ah, Orestes, whose life hath no relic left save this,—how far from the hopes with which I sent thee forth is the manner in which I receive thee back!

**1124** In L the 1st hand wrote *ἐπαυτεῖ τόδε*: a later hand has added *ται* in a compendium above *εἰ*. **1125** *φύσιν*] Deleting this word, Fröhlich would change *τις* to *τίς ἐστιν*: Nauck, to *ἐφ' ὅτις*: Autenrieth, to *πέφυκεν*. Jahn rejected the verse.

**1127** *ψυχῆς Ὀρέστου λοιπὸν*] Morstadt conj. *μορφῆς τ'* (*μορφῆς* Blaydes) *Ὀρέστου λείψαν'*.—*ὡς σ'* Brunck: *ὡς MSS.*—*ἀπ'* *ἐλπιδων* MSS. (written *ἀπ'* in A, as in Ald.): *ὑπ'* *ἐλπιδων* Schaefer. **1128** *ὤνπερ* L, A, with most MSS., and Ald.: *ὄνπερ*

Eur. (*Or.* 804 *τοῦτ' ἐκέينو, κτᾶσθ' ἐταίρους*), seems too homely for the style of Sophocles. In 1178 we have merely *τόδ' ἐστ' ἐκέينو*: in *O. C.* 137 *ὅδ' ἐκέινος ἐγώ*.

*πρόχειρον*, 'ready in the hand': *Ph.* 747 *πρόχειρον εἰ τί σοι, τέκνον, πάρα | ξίφος χερσίν* (n.).—*ἄχθος*, i.e., the urn, but with ref. to the figurative sense, 'woe' (cp. 120, 204): *Ant.* 1172 *τί δ' αὖ τόδ' ἄχθος βασιλέων ἦκεις φέρων*;

**1120** *κέκευθεν*, trans., as in *Il.* 22. 118 *ὅσσα πόλις ἦδε κέκευθε*, and *Od.* 3. 18 *μῆτιν ἐνὶ στήθεσσι κέκευθε* (the only Homeric examples of this perf.). In Attic it is elsewhere intrans.

**1122** Cp. Aesch. *P. V.* 637 *ὡς τὰ ποκλαῦσαι κάποδύρασθαι ρύχας*.

**1123** *ἦ. δότε (αὐτῇ), ἥτις ἐστί*: cp. *Ant.* 35 *ὅς ἂν τούτων τι δρῶ, | φόνον προκείσθαι* (n.).—*ἐπαυτεῖται*: the only in-

stance of the midd.: in *O. T.* 1416 and *O. C.* 1364 we have the ordinary act. form. In *ἀπαυτεῖν*, too, the midd. forms are avoided.—*πρὸς αἵματος*: cp. *Al.* 1305 *τοὺς πρὸς αἵματος*: Arist. *Pol.* 2. 3, § 7 (*συγγένειαν*) ἢ *πρὸς αἵματος ἢ κατ' οὐκείω-τητα καὶ κηδείαν*.—*φύσιν*: cp. 325 n.

**1127** *ψυχῆς Ὀρέστου λοιπὸν*, lit., 'remaining from the life of Orestes.'—*ἀπ' ἐλπιδων*, far away from my hopes, contrary to them: cp. *Apoll. Rh.* 2. 863 *μάλα πολλὸν ἀπ' ἐλπίδος ἐπλετο νόστος*. So *ἀπὸ δόξης*, contrary to expectation (*Il.* 10. 324, *Od.* 11. 344): *ἀπὸ θυμοῦ*, unpleasing to one (*Il.* 1. 562): *οὐκ ἀπὸ γνώμης*, not unwisely (*Tr.* 389): and often *οὐκ ἀπὸ τρόπου*, not unreasonably: *οὐκ ἀπὸ καιροῦ*: *οὐκ ἀπὸ σκοποῦ*.

Then *οὐχ ὤνπερ* (if sound) is best explained as standing, by attraction to *ἐλπιδων*, for *οὐχ αἰσπερ*: and the sense is:

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν·  
 δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ. 1130  
 ὡς ὥφελον πάροιθεν ἐκλιπεῖν βίον,  
 πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι χεροῖν  
 κλέψασα τοῖνδε κάνασώσασθαι φόνου,  
 ὅπως θανὼν ἔκτισο τῇ τόθ' ἡμέρα,  
 τύμβου πατρώου κοινὸν εἰληχῶς μέρος. 1135  
 νῦν δ' ἐκτὸς οἴκων καπὶ γῆς ἄλλης φυγὰς  
 κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·  
 κοῦτ' ἐν φίλαισι χερσὶν ἢ τάλαιν' ἐγώ  
 λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτου πυρὸς  
 ἀνειλόμην, ὡς εἰκός, ἄθλιον βάρος. 1140  
 ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας

Harl.: ὥσπερ γ.—ἐξέπεμπον made in L from εἰσέπεμπον, ξ being in an erasure.  
**1129 f.** Nauck rejects these two vv.—οὐδὲν ὄντα] οὐδὲν σ' ὄντα Δ (cod. Abbat. Flor.  
 2788), and so Blaydes. **1131** The scribe of L wrote ὥφελον: a late corrector has  
 altered it to ὥφελος, a v. l. found in the Vindobonensis, Harl., and a few more of  
 the later MSS. **1133** A late corrector of L has written ν over κλέψασα and σα  
 over κάνασώσασθαι, wishing to read κλέψασαν...κάνασώσασαν (!). **1135** εἰληχῶς]

—'In a manner how contrary to my  
 hopes—not with those hopes wherewith  
 I sent thee forth—have I received thee  
 back.' The notion of contrariety is thus  
 expressed twice over; first by ἀπό, then  
 by οὐχ. If this is awkward in grammar,  
 yet it has a certain pathetic emphasis.

Other possibilities are the following.  
 (1) Keeping both οὐχ ὥνπερ and ἀπ',  
 to take ἀπ' ἐλπίδων as='with hopes.'  
 The prep. would then be used as when  
 it denotes a resource: 1378 ἀπ' ὧν ἔχοιμι:  
 Thuc. 1. 91 § 7 ἀπὸ ἀντιπάλου παρα-  
 σκευῆς. (Observe that in Tr. 667 ἀπ'  
 ἐλπίδος καλῆς is not really similar; it  
 means, 'as the outcome of a fair hope.')  
 The prevailing usage of ἀπό condemns  
 this view.

(2) Still keeping οὐχ ὥνπερ, to change  
 ἀπ', with Schaefer, to ὑπ'. Cp. Eur.  
 Hec. 351 ἐθρέφθην ἐλπίδων καλῶν ὕπο.  
 This is possible; though ὑπό, when thus  
 used, commonly denotes an external ac-  
 companiment (Tr. 419 n.); as, indeed,  
 even in Hec. l. c., the hopes are not  
 merely Polyxena's own, but those of her  
 friends. Further: ὡς σ' ἀπ' ἐλπίδων—  
 ἀπό meaning 'contrary to'—strikes the  
 note of despair more forcibly.

(3) Keeping ἀπ' as='contrary to,'  
 to alter οὐχ ὥνπερ either to οὐχ ὄνπερ

or to οὐχ ὥσπερ. Each of these occurs  
 in one or more of the later MSS., though  
 probably either by conjecture or by error.  
 Of the two, οὐχ ὥσπερ gives the simplest  
 sense, while οὐχ ὄνπερ is perhaps superior  
 in vigour and pathos.

On the whole, I retain the traditional  
 reading, though not without a suspicion  
 that either ἀπ' or ὥνπερ is unsound.

**1129 f.** νῦν μὲν γὰρ κ.τ.λ. The  
 schol. on 1126 quotes Il. 19. 288 (Briseis  
 mourning Patroclus): ζῶν μὲν σε ἔλειπον  
 ἐγὼ κλισίῃθην λούσα, | νῦν δέ σε τεθνηῶτα  
 κιχάνομαι (from which Hermann infers,—  
 surely somewhat fancifully,—that the  
 schol. read οὐχ ὄνπερ in 1128).—οὐδὲν  
 ὄντα: cp. 1166 τὸ μηδέν.—λαμπρὸν refers  
 to the bright light of life in the young  
 face. Cp. O. T. 81 λαμπρὸς ὥσπερ ὄμματι:  
 Eur. Ion 475 τέκνων οἷς ἀν...λάμπωσιν  
 ἐν θαλάμοις | ...νεανίδες ἦβαι. Nauck  
 brackets these two vv., because (1) λαμ-  
 πρὸν is strange; and (2) the verses are  
 irrelevant to the 'hopes' mentioned in  
 1127. But the fitness of λαμπρὸν, as  
 poetically used here, is precisely that it  
 suggests the bright promise of the life on  
 which those hopes rested.

**1131 f.** ὡς ὥφελον: cp. Il. 3. 428  
 ὡς ὥφελος αὐτόθ' δλέσθαι. With Homer,  
 ὡς and αὐθ' are alike frequent in this

Now I carry thy poor dust in my hands ; but thou wert radiant, my child, when I sped thee forth from home ! Would that I had yielded up my breath, ere, with these hands, I stole thee away, and sent thee to a strange land, and rescued thee from death ; that so thou mightest have been stricken down on that self-same day, and had thy portion in the tomb of thy sire !

But now, an exile from home and fatherland, thou hast perished miserably, far from thy sister ; woe is me, these loving hands have not washed or decked thy corpse, nor taken up, as was meet, their sad burden from the flaming pyre. No ; at the hands of strangers, hapless one, thou hast had those rites, and

ἐλθὼς E. **1136** *κάπῃ* made in L from *κάπῃ*. **1139** *λουτροῖς σ'* L, with most MSS. and Ald., omits *σ'*: which Pal. and L<sup>2</sup> preserve.—L has traces of erasure in the *υρ* of *πυρὸς*. **1140** *βάρος*] Nauck and Autenrieth conj. *δέμας*. **1141** *ξέναισι*] *ξένησι* L.

phrase: Attic usage prefers *εἶθ'* (1021), though *ὥς* also occurs (as in Ar. *Ran.* 955, Eur. *Ion* 286). The simple *ὄφελον* stands in *O. T.* 1157, and with *μή* in *Ph.* 960, *Tr.* 998.

The *v.l.* *ὄφελος* is excluded by *κλέψασα*, since we should then require (*ἐμέ*) *κλέψασαν*: it would also forestall *v.* 1134. Electra's self-reproach is that her action, without ultimately saving his life, deprived him of funeral rites at home. She goes on to lament that she herself had not rendered those rites (1138 ff.). That regret might seem inconsistent with her wish in 1131; but it represents a separate thought which rises in her mind as she pictures him perishing among strangers.

*τοῖνδε*, the fem. form in Attic inscriptions (*O. T.* 1462 cr. n.).—*κἀνασώσασθαι*, 'rescue': so the act. in *O. T.* 1351 *ἀπὸ τε φόνου* | *ἐρρυτο κἀνέσωσε*. The word means esp. to 'recover' what has been lost. Her. 3. 65 *μή δὲ ἀνασώσασθαι τὴν ἀρχήν, μηδ' ἐπιχειρήσασθαι ἀνασώζειν*.—*φόνου*: cp. 11.

**1134 f.** *ὅπως...έκεισο*, lit., 'in order that thou mightest have lain': see on *O. T.* 1319 *ὅν ἤ τυφλὸς τε καὶ κλύων μηδέν*, and *ib.* 1392 *ὥς ἐδεῖα μήποτε κ.τ.λ.*—*τύμβου πατρώου*: cp. n. on 893.

**1136** *φυγάς*: as Clyt. says (776 f.), *φυγάς* | *ἀπεξενούτο*: and Electra (865 ff.), *ξένος* | *ἄτερ ἐμῶν χειρῶν* | *...κέκευθεν*.

**1138** *ἐν*, instrumental (*Ant.* 764 n.). *φίλαιοι*, as opp. to *ξέναιοι* (1141). Cp. Pope's *Elegy*, vv. 47 ff.: 'What can atone, oh ever-injured shade ! | Thy fate unpaid, and thy rites unpaid ? | No friend's

complaint, no kind domestic tear | Pleas'd thy pale ghost, or grac'd thy mournful bier. | By foreign hands thy dying eyes were clos'd, | By foreign hands thy decent limbs compos'd, | By foreign hands thy humble grave adorn'd, | By strangers honour'd, and by strangers mourn'd !'

**1139** *λουτροῖς σ' ἐκόσμησ'*: not merely, 'honoured with washings,' but rather, 'washed and dressed' for the *πρόθεσις*. The sense is thus the same as in *Ant.* 900 f. *θανόντας αὐτόχειρ ὑμᾶς ἐγὼ* | *έλουσα κἀκόσμησα*. For *κοσμεῖν* in ref. to funeral rites, cp. 1401: *Ant.* 395 *τάφον* | *κοσμοῦσα* ('showing grace to the dead'—by sprinkling dust and pouring libations). Similarly *O. C.* 1602 *λουτροῖς τέ νιν* | *ἐσθῆτι τ' ἐξήσκησαν*. Isaeus or. 8 § 22 *λεγοῦσης ὅτι βούλουτ' ἂν αὐτὴ τὸ σῶμα τὸ ἐκείνου συμμεταχειρίζεσθαι* (referring esp. to the washing of the corpse) *μεθ' ἡμῶν καὶ κοσμήσαι*. Lucian *De luctu* 11 mentions washing, anointing with perfumes, crowning with flowers and dressing.

**1140** *ἄθλιον βάρος*, the calcined bones. So in *Il.* 24. 793 (at Hector's funeral), when the body had been burned and the pyre quenched with wine, *δοστέα λευκά λέγοντο κασίγνητοί θ' ἑταροί τε*. They then place them in a *λάρναξ* or urn, which is laid in a grave (*κάπετος*), and over this a mound (*σῆμα*) is raised.

**1141 f.** *ἐν ξέναισι χερσὶ κηδευθεῖς*: cp. Demades *ὑπὲρ τῆς δωδεκαετίας* § 9 (in Baier and Sauppe's *Oratores Attici*, vol. II. p. 314) *χιλίων ταφῇ Ἀθηναίων μαρτυρεῖ μοι, κηδευθεῖσα ταῖς τῶν ἐναντίων χερσίν* (a reminiscence of this



σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.  
 οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς  
 ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ  
 πόνῳ γλυκεῖ παρέσχον. οὔτε γάρ ποτε 1145  
 μητρὸς σύ γ' ἦσθα μᾶλλον ἢ κάμοῦ φίλος,  
 οὔθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἐγὼ τροφός,  
 ἐγὼ δ' ἀδελφῇ σοὶ προσηυδώμην αἶι.  
 νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ  
 θανόντι σὺν σοί. πάντα γὰρ συναρπάσας 1150  
 θέλλ' ὅπως βέβηκας. οἴχεται πατήρ·  
 τέθνηκ' ἐγὼ σοί· φροῦδος αὐτὸς εἰ θανών·  
 γελῶσι δ' ἐχθροί· μαίνεται δ' ὑφ' ἡδονῆς  
 μήτηρ ἀμήτωρ, ἧς ἐμοὶ σὺ πολλάκις  
 φήμας λάθρα προὔπεμπες ὥς φανούμενος 1155  
 τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς  
 δαίμων ὁ σὸς τε κάμὸς ἐξαφείλετο,  
 ὃς σ' ὠδέ μοι προὔπεμψεν ἀντὶ φιλάτης  
 μορφῆς σποδὸν τε καὶ σκιὰν ἀνωφελῇ.  
 οἴμοι μοι· 1160  
 ὦ δέμας οἰκτρὸν, φεῦ φεῦ.  
 ὦ δεινοτάτας, οἴμοι μοι,

- 1142 μικρὸς...μικρῷ Suidas s. v. ὄγκος. 1145 παρέσχον] Nauck conj. παρείχον.  
 1146 f. Nauck would reduce these two vv. to one, thus: μητρὸς σύ γ' εἴλκες  
 μαστὸν, ἀλλ' ἐγὼ τροφός (changing οὔτε to οὐδὲ or οὐ τι in 1145). 1148 σοι  
 L (with ἦ, indicating σῆ, written above by the 1st hand): σοὶ A: σῆ Γ, etc., and  
 Ald.—προσηυδώμην L (made from προσηυδόμην), A, etc.: προσηυδόμην r and Ald.  
 1150 θανόντι] θανόντα Γ. 1152 τέθνηκ' ἐγὼ σοι MSS. and Ald.—Erfurdt

verse?). Kaibel *Epigr. Gr.* 604. 3 Μαρκ-  
 ιανὸς δέ μ' ἔθαψε καὶ ἐκήδευσεν.—σμι-  
 κρὸς...ὄγκος: cp. 758 n.

1143 ff. τῆς ἐμῆς...τρ. ἀνωφελήτου:  
 for the order of words, cp. 133 n.—παρ-  
 έσχον, not παρείχον, because she is  
 looking back on a closed chapter of her  
 life.

1146 ἢ κάμοῦ: for the redundant  
 καί, see on *O. C.* 53 ὅσ' οἶδα κάγῳ.—μη-  
 τρὸς...φίλος, her 'dear one,' 'darling.'  
 The objections made to φίλος, on the  
 ground that it must mean 'friend,' illus-  
 trate the danger of identifying a word  
 with its conventional equivalent in another  
 language. The conjectures are all bad

(γάμος, θάλος, τέκος, φάος, and, worst of  
 all, 'φελος, i.e. ὄφελος).

The schol. on 1146 has, τὸ δὲ φίλος ἀντὶ  
 ὄφελος. But P. N. Papageorgius corrects  
 ὄφελος to ὦ φίλος (*Scholia in Soph. Trag.*  
*Vetere*, Leipsic, 1888). And this is con-  
 firmed by the first part of the same  
 scholium; οὐκ ἦσθα τῆς μητρὸς ἀλλὰ μάλ-  
 λον καὶ ἐμοῦ: i.e., the scholiast under-  
 stood, 'for thou didst not *belong* to thy  
 mother more than to me,' and took φίλος  
 as = a vocative.

1147 οἱ κατ' οἶκον, here = οἱ οἰκέται,  
 as in *Tr.* 934 τῶν κατ' οἶκον. In Aesch.  
*Cho.* 749 ff. it is a domestic, the τροφός,  
 who dwells on her care for the infancy of

so art come to us, a little dust in a narrow urn.

Ah, woe is me for my nursing long ago, so vain, that I oft bestowed on thee with loving toil! For thou wast never thy mother's darling so much as mine; nor was any in the house thy nurse but I; and by thee I was ever called 'sister.' But now all this hath vanished in a day, with thy death; like a whirlwind, thou hast swept all away with thee. Our father is gone; I am dead in regard to thee; thou thyself hast perished: our foes exult; that mother, who is none, is mad with joy,—she, of whom thou didst oft send me secret messages, thy heralds, saying that thou thyself wouldst appear as an avenger. But our evil fortune, thine and mine, hath reft all that away, and hath sent thee forth unto me thus,—no more the form that I loved so well, but ashes and an idle shade.

Ah me, ah me! O piteous dust! Alas, thou dear one,

wrote τέθνηκ' ἐγὼ σὺ φροῦδος etc., which Hermann and others adopt. Musgrave conj. τέτηκ' ἐγὼ σοι (Fröhlich, τέτηκ' ἐγὼ σὺ). 1157 In L a point (or letter?) has been erased after δαίμων, and there is also an erasure at the second σ of σός. —ἐξαφείλετο made in L by erasure from ἐξαφείλατο. 1158 φιλτάτης] φίλ-τάτου L, with ησ written above by the 1st hand. 1159 σποδόν] In L ν has been erased before δ. 1160 οἱμοι μοι] οἱ μοι μοί L, and so in 1162.

Orestes. ἦσαν, sc. τροφολ.—ἀλλ' ἐγὼ τροφός, sc. ἦ. [Not, ἐγὼ (μὲν) τροφός, ἐγὼ δ' ἀδελφή. . προσηυδῶμην.]

1148 ἀδελφῇ σοί, rather than ἀδελφῇ σοι, since a slight emphasis on the pron. better marks the reciprocity of affection; 'I was thy nurse; and by thee I was ever called 'sister.' He had other sisters, but it was she who stood in the child's mind for all that 'sister' means.—προσηυδῶμην: cp. 274.

1149 ff. ἐκλέλοιπε: 19 n.—θανόντι, in its simple pathos, is better than the v.l. θανόντα, for which Brunck quotes Eur. H. F. 69 καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπατα.—συναρπάσας, like the more homely συλλαβῶν in O. T. 971 (n.).—θύελλ': ll. 13. 39 φλογὶ ἴσοι ἀολλέες ἢ ἐ θυέλλῃ.

1152 τέθνηκ' ἐγὼ σοί: 'I am dead in relation to thee.' For Electra, this is another way of saying, 'I am dead, so far as any aim or joy in life is concerned'; since the only hopes which made life tolerable to her were centred in her brother. See her words in 808 ff., ὥς μ' ἀπώλεσας θανόν' | ἀποσπάσας γὰρ κ.τ.λ. For the dat. σοί, cp. P. h. 1030 τέθνηχ' ὑμῖν πάλοι. These words are usu. written τέθνηκ' ἐγὼ σοι; but the enclitic σοι destroys the point.

Others explain: (1) 'I am dead because of thee'; 'thou hast been the death of

me.' The dat. is then like that in Ai. 1128 τῷδε δ' ὀρχομαι ('in his purpose, I am dead'). But this is less suitable to the context. (2) 'I am dead to thee, as thou to me,'—i.e., we are now parted from each other by the barrier between earth and Hades.—The objection to τέθνηκ' ἐγὼ σὺ κ.τ.λ. is that the unqualified τέθνηκα would be unfitting when a reference to actual death immediately follows.

1154 ff. μήτηρ ἀμήτωρ: cp. O. T. 1214 τὸν ἀγαμὸν γάμον: Ai. 665 ἄδωρα δῶρα: Aesch. P. V. 544 ἀχαρις χάρις.—ἦς, 'concerning whom,' depends primarily on φήμας προὔπεμπες (cp. 317 n.), but also denotes the object of τιμωρός. It must not be taken with λάθρα: the messages were of course secret; the point here is their tenor and their frequency. Cp. 169 f.

1160—1162 οἱμοι μοί κ.τ.λ. These three verses are divided as above in L, and now in most editions. Hermann wrote οἱ μοι. | ὦ δέμας οἰκτρὸν. | φεῦ, φεῦ. | ὦ δεινотάτας | οἱ μοι.—For anaepastic verses inserted in dialogue, cp. Tr. 1081 αἰαὶ, ὦ τάλας, αἰαὶ, and ib. 1085 ὦναξ' Αἰδῶ, δέξαι μ', | ὦ Διὸς ἀκτίς, παῖσον. This is one of the traits from which it may be inferred that the *Electra* was a comparatively late play. Cp. 1502.

πεμφθεῖς κελεύθους, φίλταθ', ὥς μ' ἀπώλεσας·  
ἀπώλεσας δῆτ', ὦ κασίγνητον κάρα.

τοιγὰρ σὺ δέξαι μ' ἐς τὸ σὸν τόδε στέγος, 1165

τὴν μηδὲν εἰς τὸ μηδέν, ὡς σὺν σοὶ κάτω

ναῖω τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἦσθ' ἄνω,

ξὺν σοὶ μετείχον τῶν ἴσων· καὶ νῦν ποθῶ

τοῦ σοῦ θανούσα μὴ ἀπολείπεσθαι τάφου.

τοὺς γὰρ θανόντας οὐχ ὁρῶ λυπουμενούς. 1170

ΧΟ. θνητοῦ πέφυκας πατρός, Ἠλέκτρα, φρόνει·

θνητὸς δ' Ὀρέστης· ὥστε μὴ λῖαν στένε.

πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

ΟΡ. φεῦ φεῦ, τί λέξω; ποῖ λόγων ἀμυχανῶν

ἔλθω; κρατεῖν γὰρ οὐκέτι γλώσσης σθένω. 1175

ΗΛ. τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

ΟΡ. ἦ σὸν τὸ κλεινὸν εἶδος Ἠλέκτρας τόδε;

1163 κελεύθους] In L the final σ is from a later hand.

1167 ἦσθ'] ἦισθ' L.

1168 μετείχον made in L from κατείχον.

1169 In L the 1st hand wrote μὴ

ἀπολείπεσθαι, but the initial α has been partly erased. μὴξ ἀπολείπεσθαι L<sup>2</sup>, μὴ ἐκλείπεσθαι Γ.

1170 A. Zippmann, followed by Nauck, rejects this v.

1173 Bergk and others reject this v., which Stobaeus *Flor.* 118. 16 cites thus:

1163 f. κελεύθους, from Crisa to Mycenae: δειωτάτας, since the expected avenger returns as dust. For the poetical plur., cp. 68 ταῖσδε ταῖς ὁδοῖς. The plur. might, indeed, mean the journey from Mycenae to Phocis, and the return; but this is less natural.—ἀπώλεσας: cp. 808.—δῆτ': 842 n.

1165 f. τοιγὰρ σὺ δέξαι μ' κ.τ.λ.: cp. *Romeo and Juliet*, act 5, sc. 3, 106: ... 'I still will stay with thee, | And never from this palace of dim night | Depart again: here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest'...

τὴν μηδέν, as in *At.* 1231 τοῦ μηδέν= τοῦ θανόντος.—τὸ μηδέν also can be said of a person who is dead (Eur. fr. 522, quoted on 244 ff.), or doomed to death, *Tr.* 1107 κἄν τὸ μηδέν ᾧ: but here, following τὴν μηδέν, it rather suggests the state, 'thy nothingness.' On these phrases generally cp. *Ant.* 1325 n.

1168 f. μετείχον τῶν ἴσων: cp. Dem. or. 21 § 96 τῶν ἴσων μετείχε τοῖς ἄλλοις ἡμῖν.—μὴ ἀπολείπεσθαι: this mode of writing, which implies synizesis, is now more usual than μάπο- (crasis), or μὴ πο- (prodelision): see n. on *Ph.* 782,

ἀπολείπεσθαι='to be left behind by,' and so, 'to be parted from,' 'deprived of': Eur. *Med.* 35 πατρός μὴ ἀπολείπεσθαι χθονός: *Or.* 216 τῶν πρὶν ἀπολειφθεῖς φρενῶν.

1170 τοὺς..θανόντας κ.τ.λ. This verse has been rejected (cr. n.) as a commonplace not suitable here. But it is surely one which might naturally occur in any utterance of weary despair. It closes her lament with a cadence like that which we find twice elsewhere near the end of a speech: *O. C.* 955 θανεῖν· θανόντων δ' οὐδὲν ἄλγος ἄπτεται: *Tr.* 1173 τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται.

1171 f. θνητοῦ κ.τ.λ.: 'as thy father was a mortal, so his son, thy brother, was but mortal also': with θνητὸς supply ἦν.—φρόνει, 'bethink thee' (not, 'be patient').—Nauck would change πέφυκας to γεγῶσα, and θνητὸς δ' to θανόντ', because (1) it is 'absurd' to call a dead man θνητός; (2) it is no comfort for Electra that her father was mortal; and (3) the parenthetic φρόνει is unusual.

1173 πᾶσιν γὰρ ἡμῖν. Bergk rejects this verse, thinking that it was probably interpolated from Euripides (cp. *Alc.* 419 ὡς πᾶσιν ἡμῖν καταθεῖν ὀφείλεται, and *ib.*

sent on a dire journey, how hast undone me,—undone me indeed, O brother mine!

Therefore take me to this thy home, me, who am as nothing, to thy nothingness, that I may dwell with thee henceforth below; for when thou wert on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave. For I see that the dead have rest from pain.

CH. Bethink thee, Electra, thou art the child of mortal sire, and mortal was Orestes; therefore grieve not too much. This is a debt which all of us must pay.

OR. Alas, what shall I say? What words can serve me at this pass? I can restrain my lips no longer!

EL. What hath troubled thee? Why didst thou say that?

OR. Is this the form of the illustrious Electra that I behold?

Ἀριστοφάνους Πολυίδου· τὸ γὰρ φοβεῖσθαι τὸν θάνατον λῆρος πολὺς· | πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν. Polyidus, the legendary μάντις, was the subject also of a play by Eur.

1174 ἀμηχανῶν C (cod. Par. 2794): ἀμηχανών the other MSS., and Ald.

1175 γλώσσης made in L from γνώσσης, with N and M written above by the 1st hand: γνώμησ Γ, L<sup>2</sup>, Pal.

1177 Ἠλέκτρας] ἡλέκτρα L (with σ added

782). It is true that the comment of the Chorus on an actor's speech is usually limited to two verses. But we find three above, 369—371, and in *O. T.* 1073—1075. Few will think with Dindorf that τοῦτ' (= τὸ θανεῖν, implied in *θνητὸς*) is too obscure.

1174 φεῦ φεῦ, τί λέξω; Orestes, deeply moved, speaks to himself, though loud enough for Electra to hear. A similar 'aside' (if it can be called so) marks the crisis in the purpose of Neoptolemus, *Ph.* 895 f.: ΝΕ. παπαῖ· τί δῆπ' ἂν δρώμ' ἐγὼ τούνθενδε γε; ΦΙ. τί δ' ἔστω, ὦ παῖ; ποῖ ποτ' ἐξέβης λόγῳ;

λόγων goes with ποῖ, not with ἀμηχανῶν. Cp. *O. C.* 310 ὦ Ζεῦ, τί λέξω; ποῖ φρενῶν ἔλθω, πάτερ; *Ph.* 897 οὐκ οἶδ' ὅποι χρεὶ τᾶπορον τρέπειν ἔπος.

1176—1226 It is well to observe the delicately gradual process which leads up to the recognition.

(i) 1176—1187. She is surprised that her woes should affect the stranger, and he hints that they are his own. (ii) 1188—1198. She is thus led to speak more in detail of her sorrows, and of her despair,—caused by her brother's death. (iii) 1199—1204. He once more expresses his pity,—and this time in words which cause her to ask whether he can

be a *kinsman*. He does not give a direct answer, but inquires whether the Chorus are friendly, and is assured that they are so.

The preparation is now complete: the actual disclosure follows. (i) 1205—1210. He asks her to give him the urn which is in her hands: she entreats that she may be allowed to keep it, and to pay it the last honours. (ii) 1211—1217. He tells her that she ought not to mourn for her brother. 'Why,' she asks: 'if these are his ashes?' 'They are not so,' he replies,—taking the urn from her hands. (iii) 1218—1221. 'Where, then,' she asks, 'is his grave?' 'The living have no grave.' 'He lives?' 'Yes,—as surely as I live.'

1176 ἔσχατος ἄλλος: cp. 897 ἔσχον θαῦμα: and for the sense of the aor., 1256. 1465.

1177 κλεινόν, as a daughter of the great Agamemnon, the names of whose children were widely known: so Iolè, daughter of Eurytus, is κάρτα λαμπρά καὶ κατ' ὄνομα καὶ φύσιν (*Tr.* 379). Cp. *Ph.* 575 ὅδ' ἔσθ' ὁ κλεινός σοι Φιλοκτήτης, ξένη.—Though joined with εἶδος, κλεινόν should not be taken as referring to the fame of her beauty; it is equivalent to κλεινῆς, by the common idiom (785).



- ΗΛ. τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.  
 ΟΡ. οἶμοι ταλαίνης ἄρα τῇσδε συμφορᾶς.  
 ΗΛ. οὐ δὴ ποτ', ὦ ξέν', ἀμφ' ἐμοὶ στένεις τάδε; 1180  
 ΟΡ. ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον.  
 ΗΛ. οὔτοι ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς, ξέने.  
 ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.  
 ΗΛ. τί δὴ ποτ', ὦ ξέν', ὦδ' ἐπισκοπῶν στένεις;  
 ΟΡ. ὡς οὐκ ἄρ' ἦδη τῶν ἐμῶν οὐδὲν κακῶν. 1185  
 ΗΛ. ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;  
 ΟΡ. ὀρῶν σε πολλοῖς ἐμπρέπονσαν ἄλγεσιν.  
 ΗΛ. καὶ μὴν ὅρας γε παῦρα τῶν ἐμῶν κακῶν.  
 ΟΡ. καὶ πῶς γένοιτ' ἂν τῶνδ' ἔτ' ἐχθίῳ βλέπειν;  
 ΗΛ. ὀθούνεκ' εἰμὶ τοῖς φονεύσι σύντροφος. 1190  
 ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἐξεσήμηνας κακόν;  
 ΗΛ. τοῖς πατρός· εἶτα τοῖσδε δουλεύω βίᾳ.  
 ΟΡ. τίς γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν;

above the line by a corrector), Γ, L<sup>2</sup>.

**1180** οὐ] τί L, with 'οὐ' written above by the 1st hand. The schol. read οὐ: ἄρα οὐ περὶ ἐμοῦ τάδε; But τί is the reading of most MSS., and Ald. **1181 f.** These two vv. are rejected by A. Schöll.

**1183** τροφῆς] Nauck conj. στολῆς.  
**1184** τί μοι ποτ' L, but μοι is partly erased, and ΔΗ written above by the 1st hand. τί μοι ποτ' Suidas (s. v. ἐπισκοπῶν): τί δὴ ποτ' A, with most MSS., and Ald.

**1178—1184** Bergk has an ingenious (though, I think, mistaken) theory concerning this passage. Seeing that v. 1180 resembles v. 1184, he suggests that 1180 was an inferior variant for 1184: and, on similar grounds, that 1183 was a feeblere substitute for 1179. That is, there were two different texts of this passage. (a) In one of them, the better, verses 1180 and 1183 were absent, and the rest stood in this order, 1178, 1181, 1182, 1179, 1184. (b) In the other, verses 1179 and 1184 were absent, and the rest stood in this order, 1178, 1181, 1182, 1183, 1180. The present text arose from an attempt to harmonise the other two.

We have only to read the dialogue with attention to perceive that this hypothesis of variants is arbitrary. Verse 1183 expresses sympathy in a more definite and emphatic manner than v. 1179: verse 1184 expresses surprise more directly and decidedly than v. 1180. There is a gradual accentuation of the stranger's interest and of Electra's perplexity. This development is the internal proof that

our text has not arisen from a ditto-graphia.

**1178** καὶ μάλ': here, as in 1455, the καὶ = 'and'; sometimes, however, καὶ μάλ = *vel maxime* (cp. καὶ πολὺ, καὶ λίαν), as in Xen. Cyr. 6. 1. 36 ἀνθρώπους. . . καὶ μάλ δοκοῦντας φρονίμους εἶναι.

**1179** ταλαίνης is better taken with συμφορᾶς than with σοῦ understood. Cp. Aesch. Th. 695 τάλαν' ἀρά: Ch. 1069 μόχθοι τάλανες. Ai. 980 ὅμοι βαρείας ἄρα τῆς ἐμῆς τύχης: where, as here, and in O. T. 1395, O. C. 409, ἄρα = simply ἀρα.

**1180** οὐ δὴ ποτ', the reading of the scholiast, is clearly better than that which prevails in our MSS., τί δὴ ποτ'. It expresses her first feeling of surprise: she can hardly believe that his pity is for her. In 1184, on the other hand, τί δὴ ποτ' is fitting: she has recognised the fact, and asks the cause. Cp. 1108.

**1181** ἀτίμως, ruthlessly: cp. 444 n.—καθέως, in the act. sense of ἀθεός, 'disregarding the gods,' 'impious.' Kinsfolk have wronged their kinswoman. Cp.

- EL. It is; and very grievous is her plight.  
 OR. Alas, then, for this miserable fortune!  
 EL. Surely, sir, thy lament is not for *me*?  
 OR. O form cruelly, godlessly misused!  
 EL. Those ill-omened words, sir, fit no one better than me.  
 OR. Alas for thy life, unwedded and all unblest!  
 EL. Why this steadfast gaze, stranger, and these laments?  
 OR. How ignorant was I, then, of mine own sorrows!  
 EL. By what that hath been said hast thou perceived this?  
 OR. By seeing thy sufferings, so many and so great.  
 EL. And yet thou seest but a few of my woes.  
 OR. Could any be more painful to behold?  
 EL. This, that I share the dwelling of the murderers.  
 OR. Whose murderers? Where lies the guilt at which thou  
 hintest?  
 EL. My father's;—and then I am their slave perforce.  
 OR. Who is it that subjects thee to this constraint?

**1185** ἦδη Heath and Brunck: ἦδεν MSS.—τῶν ἐμῶν] Purgold conj. τῶνδε σῶν.—  
 οὐδέν] ἐγὼ L, partly erased: another early hand had written οὐδέν above, but this in  
 turn has been erased. Tournier conj. ὡς οὐδέν (for οὐκ ἄρ') ἦδη τῶν ἐμῶν ἐγὼ κακῶν.  
**1187** σὲ] σε MSS. **1189** τῶνδ' ἔτ' r: τῶνδ' ἔτ' most MSS. (τῶνδ' ἔτ' L) and Ald.  
**1191** ἐξεσήμηνας] L has the α in an erasure (from ε). **1193** The 1st hand in  
 L wrote γάρ (without σ'): an early corrector has changed this to γάρ σ'.—ἀνάγκη r,  
 and Ald.: ἀνάγκη L, with A, and most MSS.—προτρέπει] Reiske conj. προστρέπει:

124 ἀθεώτατα: Antiphon or. 1 § 21  
 ἀθέως καὶ ἀκλεῶς πρὸ τῆς εἰμαρμένης ὑφ'  
 ὧν ἡκιστ' ἐχρῆν τὸν βίον ἐκλιπών.

**1182** ἦ μὲ: Ant. 83 μὴ μοῦ προτάρ-  
 βει: ib. 736 ἦ μοι.—δυσσφημῖς: cp. 905  
 n. The schol. gives the sense rightly,  
 τὰ δυσσφημα ταῦτα ἃ λέγεις ἐμοὶ καὶ οὐκ  
 ἄλλω τιλὶ ἀρμόζει. For the fem. ἄλλην,  
 cp. 100. The words express, courteously,  
 yet with a certain reserve and dignity,  
 her surprise that a stranger should make  
 the comment; ξένε is significant.

**1183** ἀνύμφου, as her forlorn appear-  
 ance shows (cp. 188 φίλος οὗτις ἀνὴρ ὑπερ-  
 ῖσταται: also 165, 962).—τροφῆς, way of  
 life: Aí. 499 δουλίαν ἔειν τροφήν.

**1184** τί δὴ ποτ'. δὴ, which the scribe  
 of L appears to have regarded as the true  
 reading (cr. n.), is slightly better here  
 than μοι, which would be an ethic dat.  
 ('I pray thee': cp. 144): μοι could not  
 depend on ἐπισκοπῶν, which would re-  
 quire the acc. The partic. is absolute  
 ('with this steadfast gaze'); it does not  
 govern τί (as='with what meaning?').

**1186** ἐν τῷ. τῶν εἰρημένων, 'by means  
 of what that has been said?': cp. Plat.  
 Prot. p. 324 E ἐν τούτῳ.. λυεῖται ἡ ἀπορία.

**1187** ὁρῶν σὲ κ.τ.λ. 'What,' she  
 asks, 'has quickened this sense of *thy*  
 woes?' 'The sight of *thine*,' he answers.  
 Clearly we must write σὲ, not σε: the  
 antithesis with τῶν ἐμῶν (1185) requires  
 it, and otherwise the point is lost. [A  
 school ed. published by me in 1867 was  
 the first, so far as I know, which gave σέ.  
 Mr Blaydes (ed. of 1873) approved this  
 (p. 322), and adopted it.]

ἐμπρέπουσαν. Cp. Aesch. Ch. 17  
 (Electra) πένθει λυγρῷ | πρέπουσαν: which  
 refers to all the outward signs of grief,  
 and not merely to dress. Aesch. Suppl.  
 116 (if sound) ἡλέμοισιν ἐμπρεπῇ (ἐμπερῇ  
 Tucker) ζῶσα γόοις με τιμῶ.

**1191** πόθεν, predicate: πόθεν ἐστὶ  
 τοῦτο τὸ κακὸν ὃ ἐξεσήμηνας; Cp. Ph. 26  
 τοῦργον οὐ μακρὰν λέγεις (n.).

**1192** εἶτα marks a further aggravation  
 of her lot. His murderers though they  
 are, she is their slave.—δουλεύω: 190 n.

**1193** ἀνάγκη.. προτρέπει. Cp. Il. 6.  
 336 ἦμιν ἐν θαλάμῳ, ἔβελον δ' ἀχρεὶ προ-  
 τραπέσθαι, 'to turn forwards towards'  
 grief, and so, 'to yield myself up to it.'  
 It seems possible that this Homeric use  
 of the middle was that on which Sopho-

- ΗΛ. μήτηρ καλεῖται, μητρὶ δ' οὐδὲν ἐξισοί.  
 ΟΡ. τί δρῶσα; πότερα χερσίν, ἢ λύμῃ βίου; 1195  
 ΗΛ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.  
 ΟΡ. οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα;  
 ΗΛ. οὐ δῆθ'. ὅς ἦν γάρ μοι σὺ προϋθήκας σποδόν.  
 ΟΡ. ᾧ δύσποτμ', ὡς ὀρώων σ' ἐποικτίρω πάλαι.  
 ΗΛ. μόνος βροτῶν νυν ἴσθ' ἐποικτίρας ποτέ. 1200  
 ΟΡ. μόνος γὰρ ἤκω τοῖσι σοῖς ἀλγῶν κακοῖς.  
 ΗΛ. οὐ δὴ ποθ' ἡμῖν ξυγγενὴς ἦκεις ποθέν;  
 ΟΡ. ἐγὼ φράσαιμ', ἄν, εἰ τὸ τῶνδ' εὖνουν πάρα.  
 ΗΛ. ἀλλ' ἐστὶν εὖνουν, ὥστε πρὸς πιστὰς ἐρεῖς.  
 ΟΡ. μέθες τόδ' ἄγγος νυν, ὅπως τὸ πᾶν μάθης. 1205  
 ΗΛ. μὴ δῆτα πρὸς θεῶν τοῦτό μ' ἐργάσῃ, ξένε.  
 ΟΡ. πιθοῦ λέγοντι κοῦχ ἁμαρτήσῃ ποτέ.  
 ΗΛ. μή, πρὸς γενείου, μὴ 'ξέλη τὰ φίλτατα.  
 ΟΡ. οὐ φήμ' ἑάσειν. ΗΛ. ᾧ τάλαιν' ἐγὼ σέθεν,  
 'Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς. 1210

Blaydes, προσβάλλει.

1197 οὐδ' ὁ γ: οὐθ' ὁ L.

the first corrector, S.

1198 In L the σ of προϋθήκας has been added by

1200 νυν T (Triclinius): νῦν the other MSS., and Ald.—

1201 τοῖσι

σοῖς A, with most MSS., and Ald. In L the 1st hand wrote τοῖς ἴσοις, and ἱ remains,

cles modelled his use of the act. here. 'Who causes thee to yield to this necessity,'—'subjects thee' to it? No dative occurs with this verb elsewhere; nor is any emendation probable. [I formerly understood, 'impels thee with this necessity.' But this is awkward: in *Ant.* 269 f. δς πάντας ἐς πέδον κάρα | νεῦσαι φόβῳ προὔτρεψεν, the sense is, indeed, 'impelled,' but the inf. aids it, as in *O. T.* 358 σὺ γάρ μ' ἄκουτα προὔτρέψω λέγειν.]

1194 ἐξισοί, trans., as in 738 and elsewhere in Sophocles: schol. οὐκ ἴσα πράττει τῷ τῆς μητρὸς ὀνόματι. Cp. *Tr.* 818 μηδὲν ὡς τεκοῦσα δρᾷ. It is needless to assume an intrans. use here ('resembles'). Such an use is generally recognised, indeed, in Thuc. 5. 71 § 2, and 6. 87 § 5; though in each place it is possible to supply an acc. from the context.]

1195 χερσίν, personal violence, hinted at in 627, 912: λύμῃ βίου, in respect of food, lodging, dress, etc.; 189 ff. Cp. *Tr.* 793 λυμαντήν βλου.

1197 οὐπαρήξων: cp. *O. T.* 297 n.

1198 προϋθήκας, set before me, presented: cp. *Al.* 1294 προθέντ' ἀδελφῶ δείπνον.

1200 ποτέ is right; the *v. l.* ἐμέ was probably due to a fancied need for the pron., which, however, can easily be understood; cp. *Ph.* 801 ἐμπρησον (n.). If it were required, it would be simplest to read νύν μ'.

1201 τοῖσι σοῖς was the prevalent reading here, while τοῖς ἴσοις can claim to be the original reading of L: but, in a case where confusion was so easy, the authority of our MSS. is not great. In *O. T.* 648 πάρεσι σοι has been made in L from πάρεσι ἴσοι: and in *Ar. Vesp.* 747 τοῖσι ἴσοις was a *v. l.* for the true τοῖσι σοῖς.

The word ξυγγενὴς in 1202 is the point which inclines me to prefer τοῖσι σοῖς. If he had said τοῖς ἴσοις,—'equal,' or 'equivalent,' woes,—that would have explained, indeed, why he should feel sympathy; but it would not have warranted the surmise that he was a kinsman. The objection that, with τοῖσι σοῖς, v. 1201 merely repeats 1200, is un-

- EL. A mother—in name; but no mother in her deeds.  
 OR. How doth she oppress thee? With violence or with hardship?  
 EL. With violence, and hardships, and all manner of ill.  
 OR. And is there none to succour, or to hinder?  
 EL. None. I *had* one; and thou hast shown me his ashes.  
 OR. Hapless girl, how this sight hath stirred my pity!  
 EL. Know, then, that thou art the first who ever pitied me.  
 OR. No other visitor hath ever shared thy pain.  
 EL. Surely thou art not some unknown kinsman?  
 OR. I would answer, if these were friends who hear us.  
 EL. Oh, they are friends; thou canst speak without mistrust.  
 OR. Give up this urn, then, and thou shalt be told all.  
 EL. Nay, I beseech thee, be not so cruel to me, sir!  
 OR. Do as I say, and never fear to do amiss.  
 EL. I conjure thee, rob me not of my chief treasure!  
 OR. Thou must not keep it.  
 EL. Ah woe is me for thee, Orestes, if I am not to give thee burial!

but a corrector has placed a circumflex over the third *ι*, indicating τοῖσι σοῖς.  
**1205** νυν Monk (*Mus. Crit.* i. p. 212): νῦν MSS. **1207** πιθοῦ r: πείθου L, with most MSS., and Ald.—ποτέ] Wecklein conj. τόδε. **1208** μὴ 'ξέλην MSS. (μὴ 'ξέλης cod. Mon. 313), Ald., and Eustathius p. 129. 15: μ' ἐξέλη Elmsley.  
**1210** εἰ στερήσομαι] ὑστερήσομαι r.

founded. He *pities* her woes, he says, because he *feels* them (ἀλγών). Cp. Aesch. *Cho.* 222 (shortly before the ἀναγνώρισις): ΗΛ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις; | OP. κὰν τοῖς ἐμοῖς ἄρ', εἴπερ ἐν γε τοῖσι σοῖς. While preferring τοῖσι σοῖς, however, I recognise that τοῖς ἴσοις is also quite tenable.

**1203** τὸ τῶνδε = αἷδε. Cp. Plat. *Legg.* p. 657 D οἱ μὲν νέοι...τὸ δὲ τῶν πρεσβυτέρων.

**1205** νυν refers to the assurance just given, πρὸς πιστὰς ἐρεῖς: it is clearly better than νῦν.

**1207** πιθοῦ: cp. *Tr.* 470 πιθοῦ λεγοῖση. L, with most MSS., has πείθου: see on 1015.

**1208** πρὸς γενέου: a formula of solemn appeal, accompanied, perhaps, by the gesture of raising her right hand towards his face. In *Il.* i. 500 f. Thetis clasps the knees of Zeus with her left hand, and places her right under his chin. The same two acts of supplication are associated in Eur. *H. F.* 1207, *Andr.* 573, etc. Cp. *Hec.* 344 μὴ σου προσθίγω γενεᾶδος.

The reading of the MSS., μὴ 'ξέλην, is stronger and more pathetic than μ' ἐξέλην; and μὲ is easily understood. For the reiterated μή, cp. *O. C.* 210 μή, μὴ μ' ἀνέρη: *At.* 191 μή, μὴ μ', ἀναξ,.. | ..κακὰν φάτιν ἄρη.—ἐξέλην, properly, 'take out of my keeping,' while ἀφέλην would be simply 'take away from me.' So Her. 3. 137 ἐξαιρεθέντες τε τὸν Δημοκῆδεα καὶ τὸν γαῦλον...ἀπαυρεθέντες.—τὰ φίλτατα: cp. *O. C.* 1110 ἔχω τὰ φίλτατ' (his daughters): *Ph.* 434 σοῦ πατρὸς ἦν τὰ φίλτατα (Patroclus).

**1209** οὐ φήμ' ἑάσειν. Cp. *Ph.* 816 f. ΦΙ. μέθες, μέθες με... | ΝΕ. οὐ φήμ' ἑάσειν. He approaches her; she clings to the urn, and at v. 1216 is still holding it; then his words, ἀλλ' οὐκ Ὀρέσστου (1217), reconcile her to parting with it, and he gently takes it from her hands.

The division of the trimeter (ἀντιλαβή) marks agitation, as again in 1220—1226, 1323, etc. Cp. also *O. T.* 627, *O. C.* 722, *Ph.* 54, etc.

τάλαιν' ἐγὼ σέθεν: cp. *Tr.* 972 οἰμοὶ ἐγὼ σου μέλεος.

**1210** εἰ στερήσομαι. For εἰ with



- ΟΡ. εὐφήμα φώνει· πρὸς δίκης γὰρ οὐ στένεις.  
 ΗΛ. πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκη στένω;  
 ΟΡ. οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν.  
 ΗΛ. οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος;  
 ΟΡ. ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σόν. 1215  
 ΗΛ. εἴπερ γ' Ὀρέστου σῶμα βαστάζω τόδε.  
 ΟΡ. ἀλλ' οὐκ Ὀρέστου, πλὴν λόγῳ γ' ἡσκημένον.  
 ΗΛ. ποῦ δ' ἔστ' ἐκείνου τοῦ τάλαιπῶρου τάφος;  
 ΟΡ. οὐκ ἔστι· τοῦ γὰρ ζώντος οὐκ ἔστιν τάφος.  
 ΗΛ. πῶς εἶπας, ᾧ παῖ; ΟΡ. ψεύδους οὐδὲν ᾧν λέγω. 1220  
 ΗΛ. ἦ ζῇ γὰρ ἀνὴρ; ΟΡ. εἴπερ ἐμψυχός γ' ἐγώ.  
 ΗΛ. ἦ γὰρ σὺ κείνος; ΟΡ. τήνδε προσβλέψασά μου  
 σφραγίδα πατρὸς ἔκμαθ' εἰ σαφῇ λέγω.

**1215** τοῦτο δ' οὐχὶ σόν.] In L there is an erasure over these words: a marginal gloss explains them by οὐ σοι προσήκει. The gloss ἀλλ' ἐμὸν, written between this v. and 1216, also refers to them. **1216** βαστάζω made in L from βαστάσω.—τῶδε.] Morstadt would write τῶδε; **1217** οὐκ] In L the κ has been added (or made from γ?)

fut. ind., expressing a matter of grief or indignation, cp. *Ph.* 988 (n.), εἰ μ' οὗτος ἐκ τῶν σὼν ἀπάξεται βία.—**ταφῆς**, 'sepulture' (not 'sepulchre,' τάφου, 1169),—i.e., the privilege of depositing the urn in a tomb: see 1140 n. At v. 760 it is said that the ashes are sent, ὅπως πατρώας τύμβον ἐκλάχῃ χθονός.

**1211** εὐφήμα φώνει. He means that it is δύσφημον to speak of the living as if they were dead (59 n.). This is the earliest hint of the truth,—a hint which she, of course, cannot yet seize. She interprets his first phrase by the second, πρὸς δίκης γὰρ οὐ στένεις, as meaning that for *her* it is not right to lament. Cp. *O. T.* 1014 πρὸς δίκης οὐδὲν τρέμων (n.).

**1213** οὐ σοι προσήκει: not οὐ σοι: the stress is on the verb: 'it is not meet for thee (or for any one) to speak thus.' The pron. can be enclitic, though in a place which would usu. give emphasis: cp. *O. T.* 800 καὶ σοι, γύναι, τάληθές ἐξερώ.—**τήνδε προσφωνεῖν φάτιν** (αὐτόν), to apply this epithet to him, viz. θανόντα.

**1214** ἄτιμος· τοῦ τεθνηκότος: cp. Aesch. *Ch.* 295 πάντων δ' ἄτιμον κάφιλον θνήσκειν χρόνῳ. 'Am I so contemned by the spirit of my dead brother,' she asks, 'that my lament would be displeasing to him?' Cp. 442 ff.

**1215** By οὐδενός he avoids either accepting or correcting τεθνηκότος.—**τοῦτο**

δ' οὐχὶ σόν, 'but this (τὸ στένειν) is not thy part,'—not the thing which it is right for thee to do. Cp. 1470 οὐκ ἐμὸν τόδ', ἀλλὰ σόν, κ.τ.λ.: Aesch. *Th.* 232 σὸν δ' αὖ τὸ σιγᾶν: and *O. C.* 721 (n.). [Not: 'but this thing (the urn) does not concern thee,'—as some explain.]

**1216** βαστάζω: cp. 905 n.

**1217** πλὴν λόγῳ γ' ἡσκημένον, lit., 'except so far as it has been dressed up in fiction.' ἡσκημένον is a metaphor from dress and ornament: cp. 452: Aesch. *Pers.* 182 πέπλοισι Περσικοῖς ἡσκημένη. The schol. indicates, but dilutes, the sense by κατεσκευασμένον. For πλὴν... γε, cp. *Ph.* 441 ποίου δὲ τούτου πλὴν γ' Ὀδυσσεύς ἐρεῖς;

**1218** τοῦ τάλαιπῶρου. She infers that his true ashes rest elsewhere,—among strangers; and that she has missed even the consolation of placing them in a tomb (1210 n.). Thus her former thought (1138 ff.) returns with increased bitterness.

**1220** ᾧ παῖ. The change from ᾧ ξένη (1180, 1182, 1184, 1206) to this less formal mode of address marks her first flash of hope. It is like the change from ᾧ ξένη to ᾧ τέκνον which marks the joy of Philoctetes when he finds that his visitor is a Greek (*Ph.* 236). For παῖς applied to a young man, cp. 455: 1430 (where Electra addresses Orestes and Pylades as

OR. Hush!—no such word!—Thou hast no right to lament.

EL. No right to lament for my dead brother?

OR. It is not meet for thee to speak of him thus.

EL. Am I so dishonoured of the dead?

OR. Dishonoured of none:—but this is not thy part.

EL. Yes, if these are the ashes of Orestes that I hold.

OR. They are not; a fiction clothed them with his name.

[*He gently takes the urn from her.*]

EL. And where is that unhappy one's tomb?

OR. There is none; the living have no tomb.

EL. What sayest thou, boy? OR. Nothing that is not true.

EL. The man is alive? OR. If there be life in me.

EL. What? Art thou he? OR. Look at this signet, once our father's, and judge if I speak truth.

by an early corrector. 1220 ὦ παῖ] Nauck conj. ὦ τᾶν. 1221 ἀνὴρ] ἀνὴρ L, etc., and the edd. before Brunck. 1222 προσβλέψασα L, with most MSS.: προσβλέψουσα r (which Dind. by an oversight ascribes to L). Meineke

ὦ παῖδες): *Ph.* 1072 δδ' ἐστὶν ἡμῶν ναυκράτωρ ὁ παῖς (Neoptolemus). It might perhaps be thought that the word is scarcely fitting in the mouth of a maiden who is only a few years older than the youth to whom she speaks. But it seems natural. A sister who has had the care of a younger brother is apt to feel the interval of age between herself and his contemporaries as greater than it really is.—Nauck, who thinks ὦ παῖ 'impossible,' would write ὦ τᾶν.

1221 ἀνὴρ, following ὦ παῖ, beautifully suggests how, in Electra's yearning imagination, the youthful brother, the hope of their house, had long been invested with heroic might.

1222 ε. τήνδε...σφραγίδα. There is no hint that Electra's memory had been awakened by anything in his appearance, or by his voice; and the mere possession of the ring was no proof. Musgrave, indeed, notes the view, accepted by Dacier and Boissonade, that the σφραγὶς πατρὸς is a *congenital mark*; as Cedrenus (p. 135 A) mentions τὸ Πελοπίων τοῦ γένους σήμαντρον τὴν ἑλαίαν, seen by Iphig. on Or.'s right shoulder. But this is fanciful. A Greek audience was wholly uncritical in such a matter, so long, at least, as the old feeling for the heroic

legends existed. It is remarkable how swiftly Sophocles glides over the incident, as if conscious that the σημεῖον was little more than conventional. The σημεῖα of Aeschylus are of a like order,—the lock of hair, like Electra's own; the foot-prints, symmetrical with hers,—and the early work of her hand at the loom: but Aeschylus at least treats them in a thorough and deliberate manner (*Cho.* 168—234). It is Euripides, the innovator on the myths in form and spirit, who invents something more plausible,—the scar over one eyebrow of Orestes, caused by a fall in childhood (*Eur. El.* 513—573).

Nauck would re-write the vv. thus:—*ΗΛ.* ἦ γὰρ σὺ κείνος; *ΟΡ.* ἔκμαθ' ἐλ σαφὴ λέγω. | *ΗΛ.* σφραγίδα πατρὸς *ΟΡ.* τήνδε προσβλέπουσ' ἄθρει. He holds that, since every other verse from 1220 to 1226 (inclusive) is divided between two speakers, v. 1223 must be so divided also. But there was no 'rule' of this kind. See *O. C.* 1439—1442 *ΠΟ.* μὴ τοί μ' ὀδύρου. *ΑΝ.* καὶ τίς ἂν σ' ὀρμώμενον | εἰς προὔπτον *Αἰδὼν* οὐ καταστάνει, κάσι; | *ΠΟ.* εἰ χροῖ, θανοῦμαι. *ΑΝ.* μὴ σύγ', ἀλλ' ἐμοὶ πιθοῖ. | *ΠΟ.* μὴ πείθ' ἃ μὴ δεῖ. *ΑΝ.* δυστάλαινά τ᾽ ἄρ' ἐγώ. His other argument is that the test is more satisfactory if chosen by Electra, instead of being proffered by Orestes.

ΗΛ. ὦ φίλτατον φῶς. ΟΡ. φίλτατον, συμμαρτυρῶ.

ΗΛ. ὦ φθέγμ', ἀφίκου; ΟΡ. μηκέτ' ἄλλοθεν πύθῃ. 1225

ΗΛ. ἔχω σε χερσίν; ΟΡ. ὡς τὰ λοιπ' ἔχοις αἰεί.

ΗΛ. ὦ φίλταται γυναικες, ὦ πολίτιδες,  
ὀράτ' Ὀρέστην τόνδε, μηχαναῖσι μὲν  
θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.

ΧΟ. ὀρώμεν, ὦ παῖ, καπὶ συμφοραῖσί μοι 1230  
γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἄπο.

στρ. ΗΛ. ἰὼ γοναί,

2 γοναὶ σωμαίων ἐμοὶ φιλτάτων,

3 ἐμόλετ' ἀρτίως,

4 ἐφύρετ', ἤλθετ', εἶδεθ' οὓς ἐχρήζετε. 1235

ΟΡ. 5 πάρεσμεν· ἀλλὰ σίγ' ἔχουσα πρόσμενε.

ΗΛ. 6 τί δ' ἔστιν;

ΟΡ. 7 σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύῃ.

ΗΛ. 8 ἀλλ' οὐ μὰ\* τὴν ἄδμητον αἰὲν Ἄρτεμιν

9 τόδε μὲν οὐ ποτ' ἀξιώσω τρέσαι

1240

10 περισσὸν ἄχθος ἔνδον

11 γυναικῶν ὃν αἰεί.

conj. προσβλέπουσα.—μου] Morstadt conj. μοι.

1225 ὦ φθέγμ'] Blaydes writes ὦδέλφ': a conj. made also by Fröhlich (ὦ δέλφ').—πύθῃ] L has π in an erasure (from λ?).

1226 χερσίν A, and Ald.: χερσίν L, with γρ. χερσί above the line: the later MSS. are divided. Neue conj. χειροῖν.—ἐχουσα the 1st hand in L (altered to ἐχεισ by a late hand): ἔχεις A, with most MSS., and Ald.: Κνίçala conj. ἐχ' εἰσαεί.

1228 ὀράει' L.

1229 νῦν δὲ μηχαναῖς] Meineke conj. νῦν δ' οὐ μηχαναῖς: Bergk, νῦν δὲ μούμφανῶς.—σεσωσμένον] σεσωσμένον Wecklein. (Cp. his *Cirae Epigr.*

1224 ὦ φίλτατον φῶς. Cp. *Ph.* 530  
ὦ φίλτατον μὲν ἡμᾶρ, ἡδίστος δ' ἀνὴρ.

1225 ὦ φθέγμ'. A beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὦ φίλτατον φώνημα (*Ph.* 234). Cp. *Al.* 14 ὦ φθέγμ' Ἀθάνας. *O. C.* 863 (*Oed.* to Creon) ὦ φθέγμ' ἀναιδές.—μηκέτ' ἄλλοθεν πύθῃ. Cp. 1474: *O. C.* 1266 τὰμὰ μὴ 'ξ ἄλλων πύθῃ. For μηκέτ', Cp. *Pind. O.* 1. 114 μηκέτι πάπταινε πόροισιν.

1226 ἔχω...ἐχοις αἰεί. Cp. *Eur. El.* 578 ὦ χρόνῳ φανεῖς, | ἔχω σ' ἀέλπτως. ΟΡ. καὶ ἐμοῦ γ' ἔχει χρόνῳ.

1227 πολίτιδες: cp. 251 n.: 1413.

1228 f. μηχαναῖσι: as Hamlet (3. 4. 188) is 'mad in craft.'—σεσωσμένον: cp. 60. Here the word implies, 'brought safely home' (*Tr.* 610 ἐς δόμοις | ..σωθέντ').

1230 f. συμφοραῖσι. Eustathius p. 647. 37: καὶ ἡ συμφορὰ δὲ οὐ μόνον ἀποτρόπαιος ἀλλὰ καὶ ἀγαθὴ, ὡς δηλοῖ σὺν ἄλλοις καὶ ὁ εἰπὼν ἐπ' ἀγαθῷ τὸ ἐπὶ συμφοραῖς γεγηθὸς...ἀπο. *Ar. Eg.* 406 (from Simonides) πῖνε πῖν' ἐπὶ συμφοραῖς.—γεγηθὸς..δάκρυον: cp. *Ant.* 527 φιλάδελφα κάτω δάκρυ' εἰβομένη.

1232—1287 Ἀ μέλος ἀπὸ σκηνῆς between Electra and Orestes. Strophe, 1232—1352=antistr. 1253—1272 (averse being lost after 1264). Epode, 1273—1287. For metres see Metrical Analysis.

1233 γοναὶ σωμαίων κ.τ.λ. This phrase seems to gain in fulness and force if taken as meaning, 'son of the father whom I so loved,' rather than as a mere periphrasis for σώματα φίλτατα, 'dearest of all men ever born': the latter would be weaker than (e.g.) τέκνων σὼν..διπτυχος γονή (*Eur. Med.* 1136), though it

EL. O blissful day! OR. Blissful, in very deed!

EL. Is this thy voice? OR. Let no other voice reply.

EL. Do I hold thee in my arms?

OR. As mayest thou hold me always!

EL. Ah, dear friends and fellow-citizens, behold Orestes here, who was feigned dead, and now, by that feigning, hath come safely home!

CH. We see him, daughter; and for this happy fortune a tear of joy trickles from our eyes.

EL. Offspring of him whom I loved best, thou hast come Strophe. even now, thou hast come, and found and seen her whom thy heart desired!

OR. I am with thee;—but keep silence for a while.

EL. What meanest thou?

OR. 'Tis better to be silent, lest some one within should hear.

EL. Nay, by ever-virgin Artemis, I will never stoop to fear women, stay-at-homes, vain burdens of the ground!

p. 60.) **1230** ὁρῶμεν] ὁ ρ ὦ μεν L (and similarly Ald., ὁρῶ μεν): ὁρῶ μεν Γ and a few others. **1232 f.** L has ἰὼ γοναὶ σωμάτων ἐμοὶ φιλάτων as a single ν.

After the first γοναί, a second γοναί has been added above the line by a later hand. The second γοναί is omitted also by Γ, and Ald.: but is present in A, and most MSS. Nauck conj. ἰὼ γοναί, | ἰὼ σωμάτων κ.τ.λ.: Blaydes, ἰὼ ἰὼ, | γοναί σωμάτων. **1235** ἦλθετ', εἰδεθ'] Heimsoeth conj. εἰδεθ', εἰλεθ'. **1237** ἔστιν A, and Ald.: ἔστιν L (the ν from a late hand). **1239** ἀλλ' οὐ, τὰν ἄρτεμιν τὰν αἰὲν ἀδμήταν L.

So A, with most MSS., and Ald. After οὐ, μὰ is added in Harl., and L<sup>2</sup>. See comment. **1242** γυναικῶν ὃν αἰέ] L adds these words to the preceding verse,

is tenable. In either case the use of the plur. σωμάτων instead of σώματος (schol. ἀντὶ τοῦ ἐνικοῦ) is very bold, and seemingly unique. (Cp. 206, n. on θανάτους.) It is confirmed, however, by the fact that Latin poetry tolerates a corresponding use of corpora: Ovid *Her. Epist.* 8. 113 *male corpora tacta relinquo*, the (living) body of Pyrrhus. (Conversely in Eur. *Med.* 1108 σώμα τέκνων = *ib.* 1111 σώματα τέκνων.) The plur. certainly cannot be explained by supposing a reference to Pylades also.

**1234 f.** ἀπρίως marks her sense of the sudden change from the despair which she was feeling but a few moments before.—οὐς, meaning herself: for the plur., cp. *O. T.* 1184 ξὺν οἷς τ' | οὐ χρεὴν ὁμιλῶν, οὐς τέ μ' οὐκ ἔδει κτανῶν.—ἐχρήστε: cp. 171.

**1236** σὶγ' ἔχουσα: so *Ph.* 258 σὶγ' ἔχουτες.

**1239** ἀλλ' οὐ μὰ κ.τ.λ. Far the most

probable account of the text here is that an iambic trimeter was corrupted, first by an accidental transposition of words and then by attempted correction, into the form which appears in most MSS. (cr. n.), ἀλλ' οὐ τὰν ἄρτεμιν τὰν αἰὲν ἀδμήταν. A strong argument for this is the antistrophic verse, 1260, τίς οὖν ἂν ἀξίαν γε σοῦ πεφηνηότος: where αἰν, though omitted by the scribe of L, was supplied by another early hand, and appears in A, as in most other MSS., and in the Aldine. The inference is confirmed by the manner in which pairs of iambic trimeters alternate with lyrics throughout this strophe: 1235 f., 1243 f., 1251 f.—For other views, see Appendix.

τὴν ἀδμήτον: cp. the prayer of the Danaïdes to Artemis, Aesch. *Suppl.* 149 ἀδμάτας ἀδμάτα | ῥύσιος γενέσθω.—Ἄρτεμιν: 626 n.

**1240 f.** τότε μὲν..ὃν αἰέ. These words express her new exultation in the



- OP. 12 ὄρα γε μὲν δὴ κὰν γυναιξὶν ὡς Ἄρης  
 13 ἔνεστιν· εὖ δ' ἔξοισθα πειραθεῖσά που.
- HA. 14 \*ὅτοτοτοτοῖ τοτοῖ, 1245  
 15 ἀνέφελον ἐνέβαλες  
 16 οὐ ποτε καταλύσιμον,  
 17 οὐδέ ποτε λησόμενον  
 18 ἀμέτερον οἶον ἔφν κακόν. 1250
- OP. 19 ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία  
 20 φράζῃ, τότ' ἔργων τῶνδε μεμνήσθαι χρεών.
- ἀντ. HA. ὁ πᾶς ἐμοί,  
 2 ὁ πᾶς ἂν πρόποι παρὼν ἐννέπειν  
 3 τάδε δίκαι χρόνος· 1255  
 4 μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.
- OP. 5 ξύμφημι κἀγὼ· τοιγαροῦν σῶζου τόδε.

and so Ald.

**1243** μὲν δὴ] Blomfield conj. μὲν τοι (*Mus. Crit.* 1. p. 213). **1244** This v. is wanting in T, Triclinius having probably deleted it because there is nothing to correspond with it in the antistrophe, where a verse has been lost after 1264.

**1245** ὅτοτοτοτοῖ τοτοῖ Hermann (= 1265): ὅτοτοτοῖ L: ὅτοτοτοῖ A, and Ald. **1246** ἐνέβαλες schol. (on 1245 φησὶν ὅτι ἐνέβαλες μοι κακὸν ἀνέφελον): ἐπέβαλες L (the second ε made from ι), with most mss., and Ald.: ἐνέφαλες L<sup>2</sup>: ὑπέβαλες Vat. a (= cod. 40, 13th cent.), and Blaydes.

**1248** οὐδέ] οὐ δὴ A.—λησόμενον] Blaydes cp. λασόμενον.—τλησόμενον Γ.

**1249** L has ἀμέτερον in a separate line.

sense that she has a brother for her champion.—περισσὸν ἄχθος, vainly burdening the ground: cp. fr. 859 ὡς οὐδὲν ἔσμεν πλὴν σκιαῖς εὐκόλτες, | βάρος περισσὸν γῆς ἀναστρωφόμενοι. *Od.* 20. 378 οὐδέ τι ἔργων | ἐμπαιον οὐδέ βίης, ἀλλ' αὐτῶς ἄχθος ἀρούρης. *Il.* 18. 104 ἀλλ' ἤμαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης.—ἔνδον.. ὄν ἀεί. Cp. *O. C.* 343 n.: Eur. *Or.* 928 τάνδον οἰκουρήμαθ'.

**1243 f.** γε μὲν δὴ: cp. *Tn.* 484 ἐπεὶ γε μὲν δὴ (n.).—Ἄρης, the warlike spirit: cp. Aesch. *Ag.* 78 Ἄρης δ' οὐκ ἐνὶ χώρᾳ: id. *Suppl.* 749 γυνὴ μονωθεῖσ' οὐδὲν οὐκ ἔνεστ' Ἄρης.

εὖ δ' ἔξοισθα κ.τ.λ. These words prove the genuineness of the verse (which Triclinius rejected, cr. n.): for it is this allusion to her sufferings at the hands of Clyt. that prompts Electra's reply.

**1246 ff.** ἀνέφελον..κακόν. Her sorrow—the long and bitter strife with her mother—is one over which, from its nature (οἶον ἔφν), no veil can be drawn; it is manifest to all, and fierce, like the sun in a cloudless summer sky. It is a sorrow which can never be done

away with, οὐ ποτε καταλύσιμον, because no reconciliation is possible. And it is one of which no time can efface the memory (οὐδέ ποτε λησόμενον).

The author of the scholium on 1245 read ἐνέβαλες:—ἐπεὶ περ ὑπέμνησεν αὐτὴν τῆς τοῦ πατρὸς ἀναιρέσεως, διὰ τῶν προειρημένων δύο στίχων φησὶν ὅτι ἐνέβαλες μοι κακὸν ἀνέφελον. This yields a good sense; 'thou hast mentioned' (*mentionem iniicisti*). Cp. Plat. *Rep.* 344 D οἶον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπιέναι. The traditional ἐπέβαλες has been explained in two ways. (1) 'You have mentioned.' For this sense there is no parallel. (2) 'You have laid the burden of the woe upon me,'—i.e., 'brought it to my recollection.' This is perhaps just possible: but it is so artificial as to seem improbable. ὑπέβαλες, 'you have suggested,' would be an easy correction: cp. 833 ὑποίσεις. *Ph.* 1170 παλαιὸν ἀλγυμ' ὑπέμασας. If, however, it was the original word, the corruption to ἐπέβαλες is strange, since the sense would have been clear.

καταλύσιμον, fitting here, as suggestive

OR. Yet remember that in women, too, dwells the spirit of battle; thou hast had good proof of that, I ween.

EL. Alas! ah me! Thou hast reminded me of my sorrow, one which, from its nature, cannot be veiled, cannot be done away with, cannot forget!

OR. I know this also; but when occasion prompts, then will be the moment to recall those deeds.

EL. Each moment of all time, as it comes, would be meet occasion for these my just complaints; scarcely now have I <sup>Anti-</sup>strophe. had my lips set free.

OR. I grant it; therefore guard thy freedom.

**1251 f.** *ἔξοδα καὶ ταῦτ'* For καὶ, Meineke conj. παῖ (received by Dindorf and Blaydes): Wecklein (*Ars* p. 15), ἐγώ: Hartung and Bergk, καὶτός.—παρουσία] One of the later MSS. (Augustanus c) has παρρησία, with gl. ἡ μνήμη: another (Ienensis) has παρρησίαν, with gl. νοεῖς ὑπάρχουσιν, and (as a v. l.) παρρησία. Hence Reiske conj. παρρησία | φράζειν: Blaydes and Autenrieth, παρρησία | παρῇ (Niese and Hermann, προσῇ).

**1253 f.** *ὁ πᾶς ἐμοί, | ὁ πᾶς*] Blaydes conj. ἅπας ἐμοί (or ἐμοίγ'), | ἅπας.

**1255** *δίκαι χρόνος*] δίκαι αχρόνος (sic) L (marg., γρ. τότε δίκαι). δίκαια A, with most MSS., and Ald.: δίκαι Triclinius. **1256** *ἔσχον* made in L from *ἐχων*.—Pauli conj. *ἐλευθεροστομεῖν*.

**1257** *σώζου* L (made from *σώζου*): cp. 993.

οἱ καταλύεσθαι ἐχθραν, πόλεμον, κ.τ.λ.—*λησόμενον*: 'that never its own burden can forget,' as Whitelaw renders. The κακόν is half-personified here, though not in the preceding clauses; precisely as in *Ph.* 1167 the κήρ (disease) is οἰκτρά.. βόσκειν, ἀδαῆς δ' | ἔχειν μυρίον ἀχθος δ' ἐννοικεῖ (n.).

The usual explanation is, 'that cannot be forgotten'; but λήσεται is nowhere passive. There is, indeed, no classical fut. pass. of λανθάνω, for (ἐπι)λησθήσεται occurs only in later Greek (LXX. Ps. ix. 19, etc.). Even λελήσεται = 'will forget,' Eur. *Alc.* 198.—*λησόμενον* could mean, 'that cannot escape notice'; for, though the act. λήσω is more usual in this sense (*Tr.* 455, *Il.* 23. 416), the midd. λήσεται is so used by Hippocrates (2. 170), Arist. (*Pr. Anal.* 2. 19), Lucian, etc. But here, especially after ἀνέφελον, such a sense would evidently be too weak.

**1251 f.** *ἔξοδα καὶ ταῦτ'*: 'these things also,' i.e., the sufferings to which she has just alluded. The change of καὶ to παῖ (rightly made in *Ph.* 79) is needless here.

*παρουσία* may be freely rendered 'occasion'; it seems to be a purposely vague word, intended to suggest 'the presence' of the murderers; a dark hint of the coming vengeance. When their presence admonishes (φράζει),—gives the signal for action,—then will be the time

to recall their crimes; which are indicated, with a similar reserve, by ἐργων τῶνδε.

The scholia attest παρουσία as the traditional reading, and suggest two explanations. (1) *ὅταν ἐπιτρέπη ὁ καιρὸς καὶ καλῇ*: i.e., παρουσία=τὰ παρόντα, the circumstances of the moment. Cp. *com. res ipsa feret*. (2) *ὅπῃται ἡ παρουσία τούτων ἢ καὶ ὁ καιρὸς ἐπιτήδειος*. Here τούτων is evidently neuter, and the meaning is, 'when these topics come before us,'—when it is the fitting time to discuss them. Neither view is satisfactory.

The v. l. παρρησία, doubtless a conjecture, would enfeeble the passage, and would further require us to alter φράζει.

**1253 ff.** *ὁ πᾶς . χρόνος*, 'all time' to come: cp. Isocr. or. 1 § 11 ἐπιλίποι δ' ἂν ἡμᾶς ὁ πᾶς χρόνος, εἰ πάσας τὰς ἐκείνου πράξεις καταριθμησάμεθα. In Pind. *P.* 1. 46 ὁ πᾶς χρόνος has a like sense. παρών, 'when present,' i.e., 'as it comes.' There can be no moment at which she might not fitly make her just complaints. δίκαι goes with ἐννέπειν, not with πρέποι.

*μόλις γὰρ κ.τ.λ.*: i.e., having waited so long for freedom of utterance, she should not now be required to keep silence.—*ἔσχον*, 'have obtained': cp. 1176 n.

**1257** *σώζου τότε*, i.e. the ἐλεύθερον στόμα. If she is overheard in the house, she may yet lose the newly-gained free-

ΗΛ. 6 τί δρῶσα;

ΟΡ. 7 οὐ μή 'στι καιρὸς μὴ μακρὰν βούλου λέγειν.

ΗΛ. 8 τίς οὖν ἂν ἀξίαν γε σοῦ πεφηνότος 1260

9 μεταβάλαιτ' ἂν ᾧδε σιγὰν λόγων;

10 ἐπεὶ σε νῦν ἀφράστως

11 ἀέλπτως τ' ἐσεῖδον.

ΟΡ. 12 τότ' εἶδες, \*εὔτε θεοί μ' ἐπώτρυναν μολεῖν

υ υ υ - υ υ υ - υ υ υ -

ΗΛ. 14 ἔφρασας ὑπερτέραν 1265

15 τὰς πάρος ἔτι χάριτος,

16 εἴ σε θεὸς ἐπόρισεν

17 ἀμέτερα πρὸς μέλαθρα.

18 δαιμόνιον αὐτὸ τίθημ' ἐγώ. 1270

ΟΡ. 19 τὰ μὲν σ' ὁκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ

20 δέδοικα λίαν ἡδονῇ νικωμένῃν.

ἐπ. ΗΛ. 15 ἰὼ χρόνῳ μακρῷ φιλτάταν

ὁδὸν ἐπαξιώσας ᾧδὲ μοι φανῆναι,

μή τί με, πολύπονον ᾧδ' ἰδὼν 1275

ΟΡ. τί μὴ ποήσω; ΗΛ. μὴ μ' ἀποστερήσης  
τῶν σῶν προσώπων ἀδονὰν μεθέσθαι.

**1260** τίς οὖν ἂν ἀξίαν] τίς οὖν ἀξίαν L, with ἂν added above the line by an early hand. ἂν is omitted by Γ also, but is given by A, with other MSS., and Ald. For conjectures see Appendix on 1239. **1263** ἀέλπτως τ'] A omits τ'. **1264** \*εὔτε] ὅτε MSS.—

ἐπώτρυναν Reiske and Brunck: ὠτρυναν MSS., and Ald.—Heath and Brunck first indicated the loss of a trimeter after this v. **1267** ἐπόρισεν Dindorf and Fröhlich:

ἐπόρσεν L, made from ἐπῶρσεν, the reading of A, as of most MSS., and Ald.—Hermann

dom. Except in the sense of 'remembering' (993 n.), the midd. of the simple σῶζω is somewhat rare; but cp. Ar. *Eq.* 1017 σῶζεσθαι σ' ἐκέλευσ' ἱερὸν κύνα.

**1259** μακρὰν..λέγειν. Ar. *Th.* 382 μακρὰν εἰκε λέγειν. Cp. *Ai.* 1040 μὴ τεῖνε μακράν: Aesch. *Ag.* 916 μακρὰν γὰρ ἐξέτεινας.

**1260 ff.** τίς οὖν, a remonstrance, in which οὖν may be rendered by 'Nay.' ἀξίαν is predicative, and equiv. to an adverb, 'worthily,' 'fitly'; cp. the schol., τίς ἂν, φησί, σοῦ φανέντος δικαίως ἔλοιτο ἀντὶ λόγων σιωπῇν; I agree with the schol. also in taking σοῦ πεφηνότος as a gen. absol., rather than as depending on ἀξίαν. For the absolute use of the latter, cp. 298 ἀξίαν δίκην: O. T. 1004 χάριν.. ἀξίαν: *ib.* 133 ἀξίως. Join λόγων with μεταβάλαιτ', not with σιγὰν: cp. Anti-

phon or. 5 § 79 ἡλλάξαντο..εὐδαιμονίας..κακοδαιμονίαν.—ᾧδε, as thou biddest.

**1264** After τότ' εἶδες, the MSS. have ὅτε: but the tribrach in the second foot, while there is no caesura in the third, makes an intolerably lame verse. Read εὔτε instead of ὅτε, and scan θεοί as a monosyllable by synizesis. In the other trimeters of Sophocles where θεός belongs to the third foot, it is always so scanned: O. C. 964, *Ph.* 1020, *Ai.* 489, 1129. ὅτε arose from τότ'.

ἐπώτρυναν, by the oracle (35): an answer to the reproach unconsciously conveyed by ἀέλπτως (1263). He came as soon as Apollo gave the word. After this verse, a trimeter has been lost, as the strophe shows, where v. 1244 (ἔνεστιν κ.τ.λ.) is certainly genuine.

**1266 f.** χάριτος, a grace shown to

EL. What must I do?

OR. When the season serves not, do not wish to speak too much.

EL. Nay, who could fitly exchange speech for such silence, when thou hast appeared? For now I have seen thy face, beyond all thought and hope!

OR. Thou sawest it, when the gods moved me to come....

\* \* \* \* \*

EL. Thou hast told me of a grace above the first, if a god hath indeed brought thee to our house; I acknowledge therein the work of heaven.

OR. I am loth, indeed, to curb thy gladness, but yet this excess of joy moves my fear.

EL. O thou who, after many a year, hast deigned thus to Epode. gladden mine eyes by thy return, do not, now that thou hast seen me in all my woe—

OR. What is thy prayer?—

EL. —do not rob me of the comfort of thy face; do not force me to forego it!

conj. ἐβίβασεν: Blaydes writes ἐπέλασεν, and also suggests ἐκόμισεν. **1268** ἀμέτερα] L has the letters *ere* written small in an erasure. **1269** δαίμονιον] A separate

verse in L. **1271** εἰργαθεῖν Elmsley: εἰργάθειν MSS. **1273** μακρῶ] μακρῶ γε Triclinius. **1275** μή τί με L, with most MSS.: μή τι τ.—πολύστονον

Ienensis: πολύστονον the other MSS., and Ald.—ὦδ'] In L the 1st hand wrote τῶιδ', but the τ has been erased. A later hand has written in marg., γρ. ὦδιδῶν (with ' above ῖ, which was at first εἰ), meaning that τῶιδ' should be ὦδ'. **1276** μή μ' ἀποστερήσης]

A separate verse in L. **1277** ἦδονάν L, etc., and Ald.: ἦδονῆν r: ἄδονάν Dindorf.

her, a matter for thankfulness.—ἐπόρισεν is the best correction of the corrupt ἐπόρσεν or ἐπώρσεν. It is true that πορίζω has not elsewhere the special sense of πορεύω, 'to convey,' 'bring': but how easily a poet might transfer that sense to it, is suggested by the similar case of πορεῖν in *O. C.* 1457, (πῶς ἂν τις) δεῦρο Θησέα πόροι, 'fetch him hither.'

**1269f.** δαίμόνιον: cp. Xen. *Mem.* 1. 3. § 5 εἰ μή τι δαίμόνιον εἴη. Dem. or. 2 § 1 δαιμονία τινὶ καὶ θεία παντάπασιν εὐοικεν εὐεργεσία.—τίθημι=τίθεμαι: *Ant.* 1166 οὐ τίθημι ἐγὼ | ζῆν τοῦτον.

Electra remembers the warning dream (417 ff.), in which she had already surmised a supernatural agency (411: 459). It is indeed δαίμόνιον that Orestes, sent by Apollo, should arrive at this moment.

The punctuation given in the text seems best. The Aldine has only a comma after μέλαθρα: but then we should need a colon after χάριτος.

**1271** τὰ μὲν..τὰ δὲ (adverbial), 'on the one hand,' 'on the other': *Tr.* 534 f.

**1274** ὁδόν..φανῆναι: cp. 1318 ἐξήκεις ὁδόν. Here, too, the acc. is 'cognate,' since the verb implies ἐλθεῖν. (It is not really like *Ai.* 878, κέλευθον..φανείς, where the acc. denotes the ground which the search has traversed.)

**1276** τί μὴ ποιήσω; He interrupts her entreaty, μή τί με—, by asking, 'what am I not to do?' (the negative form of the delib. subjunct.).

**1277f.** μή μ' ἀποστερήσης..ἄδονάν: the double acc. with ἀποστερεῖν, though less frequent than acc. of person and gen. of thing, is not rare: cp. Antiphon *Tetral.* B. γ. § 2 τὸ ἥμισυ τῆς κατηγορίας ἐμαντὸν ἂν ἀπαστέρησα: Isaeus or. 8 § 43 τὰ..χρήματα ἡμᾶς ἀποστερήσων: Xen. *An.* 7. 6. 9 ἡμᾶς..ἀποστερεῖ τὸν μισθόν.—μεθέσθαι, sc. αὐτῆς, expegetic inf.: see on 543 δαίσασθαι. Cp. Eur. *Med.* 736 ἀγούσω οὐ μεθεῖ? ἂν ἐκ γαλας ἐμέ, where the



OP. ἡ κάρτα καὶν ἄλλοισι θυμοίμην ἰδών.

ΗΛ. ξυναινείς;

OP. τί μὲν οὐ;

1280

ΗΛ. ὦ φίλαι, ἔκλυον ἂν ἐγὼ

οὐδ' ἂν ἥλπισ' αὐδάν.

† <οὐδ' ἂν> ἔσχον \*ὄρμᾶν

ἀναυδον οὐδὲ σὺν βοᾷ κλύουσα.

τάλαινα· νῦν δ' ἔχω σε· προϋφάνης δὲ

1285

φιλτάταν ἔχων πρόσοψιν,

ἃς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.

OP. τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,

καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,

μήθ' ὡς πατρώαν κτήσιν Αἰγισθος δόμων

1290

ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην·

Porson conj. ἀδονάν.

1278 καὶν] κ'ἂν L, made from κ'ἂν.

1280 τί μὲν

οὐ;] A separate v. in L.

1281—1284 ὦ φίλαι ἔκλυον ἂν | ἐγὼ· οὐδ' ἂν ἥλπισ'

αὐδάν· | ἔσχον ὄργαν ἀναυδον | οὐδε (sic) σὺν [from σὺμ] βοαὶ κλύουσα τάλαινα· L. The lemma of the schol. in L gives, however, ἔκλυον ἂν (not ἂν). There is no variation in

acc. depends on the part., and ἐμοῦ is to be supplied with the verb. (Porson, in his note on that v., suggests ἀδονᾶν here, comparing the plur. ἡδονὰς in 1302.)

1279 f. ξυναινείς, as in 402, *Ph.* 122.—τί μὲν οὐ; 'why should I not?' = 'of course I do.' Cp. [Eur.] *Rhes.* 706 H.M. A. δοκεῖς γάρ; H.M. B. τί μὲν οὐ; Similarly, without οὐ, Aesch. *Eum.* 203 ἔχρησα ποιῶνς τοῦ πατρὸς πέμψαι· τί μὲν; ('what then?' i.e. 'I was right in doing so').

1281 f. ὦ φίλαι. It seems fitting that, towards the close of these lyrics, Electra should address some words to the sympathetic Chorus,—as she did before, just after the discovery (1227); though at v. 1285 she again speaks to Orestes. The emendation ὦ φίλ', ὄτ' (Wunder), like others designed to alter φίλαι, is hardly probable.

αὐδάν is unquestionably the living voice of Orestes, which 'she could never have hoped to hear,' after the apparent proofs of his death. Cp. 1225 ὦ φθέγμ', ἀφίκου: and with οὐδ' ἂν ἥλπισ', cp. 1263 ἀέλπτως: 832 f. ἐλ τῶν φανερώς οἰχομένων | εἰς Ἀἶδαν ἐλπίδ' ὑποίσεις: and 858 f. The first and best scholium on 1281 recognises that αὐδάν denotes a source of joy, not of grief, to her (καὶ γὰρ ἡ ἡδονὴ προετρέπειτο αὐτὴν βοῆσαι), though wrongly explaining the word as φήμην περὶ τοῦ ἀδελφοῦ (news of his safety). If αὐδάν

meant the report of his death, the words ἂν ἐγὼ οὐδ' ἂν ἥλπισ' would lose all force.

1283 f. There can be no doubt that something has been lost before ἔσχον. Arndt supplies οὐδ' ἂν, which might easily have been omitted, either through its likeness to αὐδάν just before it, or through the οὐδ' ἂν above it. ὄρμᾶν, for the traditional ὄργαν, is due to Blomfield (*Mus. Crit.* 1. 214).

ὄργη in Sophocles means either (1) 'anger,' or (2) 'disposition': *Ant.* 875 αὐτόγνωτος..ὄργα: *ib.* 355 ἀστυνόμους ὄργας: *Ai.* 639 συντρόφοις ὄργαῖς. Neither sense can be fitted into any probable interpretation. Some have supposed the meaning to be that Electra 'restrained her anger in silence,' when Clyt. was exulting in the death of Orestes; but, in fact, her anger found a voice (see 792). Others understand that she 'restrained her emotion' (of grief), on hearing the sad news; but she did not do so (see 823—870): nor could ὄργαν mean 'emotion' in that sense.

On the other hand ὄργη and ὀρμή were easily confused in MSS. Thus in *Tr.* 720, where ὀρμῇ is right, γ has been written over μ in L, and ὄργῃ is actually the reading of A, and of the Aldine.

The context is the best guide to the sense which should be restored. Throughout these lyrics, Orestes has been en-

OR. I should be wroth, indeed, if I saw another attempt it.

EL. My prayer is granted? OR. Canst thou doubt?

EL. Ah, friends, I heard a voice that I could never have hoped to hear; nor could I have restrained my emotion in silence, and without a cry, when I heard it.

Ah me! But now I have thee; thou art come to me with the light of that dear countenance, which never, even in sorrow, could I forget.

OR. Spare all superfluous words; tell me not of our mother's wickedness, or how Aegisthus drains the wealth of our father's house by lavish luxury or aimless waste;

the MSS., except that Γ and others have *ἀν*. The Aldine has a comma after *φίλοι*, and points after *αὐτὸν* *ἀναδόν* *τάλαινα*. For conjectures, see below. **1287** After *ἐγὼ* a space (= about two letters) is left in L.—[*λαθοίμαν*] *λάθοιμ'* *ἀν* r. **1289**—

**1292** Arndt rejects these four vv. **1291** *τὰ δ'* *τάδ'* L, A, and Ald.

deavouring to repress Electra's cries, lest she should be overheard (1236, 1238, 1251 f., 1257, 1259, 1271 f.). The corrupt words probably referred to this. *ὄρμᾶν* is the 'impulse' or 'emotion' which compelled her to utter her new joy. She turns to these sympathetic women, and excuses her incaution by her happiness.

*οὐδ' ἂν ἔσχον* is the potential indicative: see Goodwin, *Moods and Tenses*, new ed., § 244. Cp. Dem. or. 37 § 57 *πῶς ἂν... ἐγὼ τί σε ἠδίκησα*; ('how could I possibly have wronged thee?'). *ἀναδόν*, proleptic: Aesch. *Ag.* 1247 *εὐφήμεον... κολήησον στόμα*.

Other interpretations and conjectures will be found in the Appendix.

**1285** *τάλαινα* is a comment on her own joyous emotion, precisely as in 902 *κεῦθ' ὅς τ' ἔειδον κ.τ.λ.*

**1288—1283** The first part of the third *ἐπεισόδιον* began at 1098, with the entrance of Orestes. Now, after the *μέλος ἀπὸ σκηνῆς* (1232—1287), comes the second part, going down to the point at which the avengers pass into the house, followed by Electra.

**1288** *τὰ... περίσσεια τῶν λόγων*: cp. *Ph.* 24 *τάπ' ἰλοῦπα τῶν λόγων* (n.).

**1289 ff.** *καὶ μήτε μήτηρ κ.τ.λ.* These verses plainly intimate the poet's opinion that it would be a fault in art to retard the action at this point by a long narrative. A similar criticism is implied in *O. C.* 1115 f., *καὶ μοι τὰ πραχθέντ' εἶπαθ' ὥς βράχιστ', ἐπεὶ | ταῖς τηλικαῖσδε σμικρὸς ἐξαρκεῖ λόγος* (n.).

Conington (*Journ. of Philology*, 1. p. 156) supposes an allusion to Eur. *El.* 300—338, where Electra, speaking to the disguised Orestes, mentions her own sufferings, her mother's splendours, and the insolence of Aegisthus. But such an allusion seems improbable: that speech is not long; it comes in with dramatic fitness; nor does it refer to the wasteful profusion of Aegisthus, which is the main point here. A later speech of Electra's in the same play (Eur. *El.* 907—951) would in some respects suit the words here better; but that is spoken over the corpse of Aegisthus, and could scarcely be regarded as delaying the action.

Another theory, that Sophocles alludes to the earlier part of the *Choephoroi*, is certainly mistaken. Possibly he had no particular work in view, but was merely glancing at a tendency which he had noticed in contemporary drama.

**1290 f.** *πατρώων*, properly the epithet of *δόμων* (492 n.): cp. 960.—(*τὰ μὲν*) *ἀντλεῖ, τὰ δ' ἐκχεῖ*: cp. *O. T.* 1228 *ὅσα | κεύθει, τὰ δ' αὐτῆκ' εἰς τὸ φῶς φανεῖ κακά*: *Tr.* 117 *στρέφει, τὸ δ' αὖτε*.

*ἐκχεῖ*, *effundit*: Aesch. *Pers.* 826 *δλβον ἐκχέη μέγαν*: *Anth. Pal.* 9. 367 *τὸν πατρικὸν πλοῦτον... | αἰσχρῶς εἰς ἀκρατεῖς ἐξέχεεν δαπάνας*. As dist. from *ἐκχεῖ* (profuse outlay on luxury), *διασπείρει μάτην* expresses *aimless* waste, which obtains no return. *ἀντλεῖ, exhaustit*, is properly the general term, while the other two verbs denote special modes of it. But, since *τὰ μὲν* is implied in *τὰ δέ*, the sentence is in form a rhetorical climax,—

- χρόνου γὰρ ἂν σοι καιρὸν ἐξείργοι λόγος.  
 ἃ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ  
 σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι  
 γελώντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ. 1295  
 οὕτω δ' ὅπως μήτηρ σε μὴ 'πιγνώσεται  
 φαιδρῷ προσώπῳ νῶν ἐπελθόντων δόμους·  
 ἀλλ' ὥς ἐπ' ἄτῃ τῇ μάτῃ λελεγμένη  
 στέναζ'. ὅταν γὰρ εὐτυχήσωμεν, τότε  
 χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως. 1300  
 ΗΛ. ἀλλ', ὦ κασίγνηθ', ὧδ' ὅπως καὶ σοὶ φίλον  
 καὶ τοῦμὸν ἔσται τῇδ'. ἐπεὶ τὰς ἡδονὰς  
 πρὸς σοῦ λαβοῦσα κοῦκ ἐμὰς ἐκτησάμην.  
 κοῦδ' ἂν σε λυπήσασα δεξαίμην βραχὺ  
 αὐτὴ μέγ' εὐρεῖν κέρδος· οὐ γὰρ ἂν καλῶς 1305  
 ὑπηρετοίην τῷ παρόντι δαίμονι.  
 ἀλλ' οἶσθα μὲν τὰνθένδε, πῶς γὰρ οὐ; κλύων  
 ὀθούνεκ' Αἰγισθος μὲν οὐ κατὰ στέγας,  
 μήτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσης ποθ' ὥς  
 γελῶτι τοῦμὸν φαιδρὸν ὄψεται κάρα· 1310

**1292** χρόνου] Reiske conj. ἔργου: Dindorf, πόνου. Instead of χρόνου..λόγος, Paley writes λόγου..χρόνος.—ἐξείργοι] Hartung writes ἐξαιροῖ, Suidas having ἐξαίροι (*s. v.* χρόνου πῶδα). **1296** οὕτω Triclinius: οὕτωσ L, with most MSS., and Ald.

**1297** ἐπελθόντων A, and Ald.: ἐπελθόντων L (but with the ω partly erased, and *oi* written above by an early hand), Γ. Nauck conj. ἐσελθόντων: Blaydes, παρελθόντων.

**1298** τῇ μάτῃ] Reiske and Blaydes conj. μὴ μάτῃ.—λελεγμένη A, with most MSS., and Ald.: δεδεγμένη L, with λλ written above by an early hand. This is correctly

'spends,' 'spends profusely,' 'spends aimlessly.'

**1292** χρόνου..καιρὸν, *temporis modum*, due limit or measure of time. Cp. Pind. *N.* 7. 58 τιν δ' εὐκότα καιρὸν ὀλβου | δίδωσι (Μοῖρα): Aesch. *Ag.* 785 πῶς σε σεβίζω, | μὴθ' ὑπεράρας μὴθ' ὑποκάμψας | καιρὸν χάριτος; ('the due measure of courtesy').—ἐξείργοι, 'shut out,' 'preclude.'

Hermann took χρόνου καιρὸν as=τὸ καιρὸν τοῦ χρόνου, 'the opportune moment of time.' The meaning would then be that the λόγος might hinder them from seizing that moment. But the phrase is a strange one, scarcely to be justified by Plut. *Sertor.* 16, where χρόνος is virtually personified,—εὐμενὴς ὢν σύμμαχος τοῖς δεχομένοις λογισμῷ τὸν καιρὸν αὐτοῦ.

The schol. has: ἀφαιρεῖται γάρ, φησι, τὴν εὐκαιρίαν τῶν πραχθέντων τῶν λόγων ἢ ἀδολεσχία. This only shows that he took καιρὸν as 'opportunity,' not as

'due limit.' It does not warrant the view that, instead of χρόνου, he read ἔργου or πόνου.

**1294 f.** φανέντες, if it be safe for them to enter the house (as it is, cp. 1308): κεκρυμμένοι, if it be necessary to wait in concealment until they can safely enter.—γελώντας: cp. 1153.

**1296 f.** οὕτω δὲ (σκόπει) ὅπως: cp. Ar. *Ran.* 905 ἀλλ' ὥς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον | ἀστεία. Without οὕτω, O. T. 1518 γῆς μ' ὅπως πέμψεις ἀποικον (n.).—'πιγνώσεται,' 'detect': the dat. is instrumental.—νῶν, Orestes and Pylades: cp. 1372 f.—ἐπελθόντων δόμους: cp. *Ant.* 152 f. ναοὺς χοροῖς | .. ἐπέλθωμεν.

**1298 f.** μάτῃ, falsely: 63 n.—The conjecture μὴ for τῇ would mean, 'as if the calamity were not a fiction'; but the vulgate is manifestly better.—εὐτυχήσωμεν is strictly the 'ingressive' aorist, 'when we shall have become prosperous.'

for the story would not suffer thee to keep due limit. Tell me rather that which will serve our present need,—where we must show ourselves, or wait in ambush, that this our coming may confound the triumph of our foes.

And look that our mother read not thy secret in thy radiant face, when we twain have advanced into the house, but make lament, as for the feigned disaster; for when we have prospered, then there will be leisure to rejoice and exult in freedom.

EL. Nay, brother, as it pleases thee, so shall be my conduct also; for all my joy is a gift from thee, and not mine own. Nor would I consent to win a great good for myself at the cost of the least pain to thee; for so should I ill serve the divine power that befriends us now.

But thou knowest how matters stand here, I doubt not; thou must have heard that Aegisthus is from home, but our mother within;—and fear not that she will ever see my face lit up with smiles;

stated by Michaelis, in his revision of Jahn's *Electra*, for which he used a collation of L by H. Hinck. L has generally been reported as having *δεδειγμένη*: perhaps because the compendium for *εγ* has some resemblance to that for *ει*, so that *εγμ* was mistaken for *ειγμ*. Nauck conj. *ἡγγελημένη*. 1302 *τούμῳν*] Tournier conj. *θυμῳς* (taking *τῆδ'* as = *ἐμοί*). 1303 *ἐμάς*] Blaydes conj. *ἐμοῦγ'*. 1304 *δεξαίμην* r (as Pal.): *λεξαίμην* L, with γρ. *βουλοίμην* βραχὺ in marg.: *βουλοίμην* A, with most MSS., and Ald. 1306 *ὑπηρετοίμην* Musgrave and Elmsley: *ὑπηρετοίμην* MSS. 1308 *ῶθ' οὐνεκ'*

1301 f. *καὶ σοί*, 'to thee, on thy part' (cp. 1146 n.): followed by *καὶ τούμῳν*, as in *O. T.* 165 f. *εἰ ποτε καὶ προτέρας ἄτας* is followed by *ἐλθετε καὶ νῦν*: *Ar. Nuḡ.* 356 *εἴπερ τινὶ κἄλλω, | οὐρανομήκη ῥήξατε κάμοι φωνήν*.

ῶθ' .. τῆδε: cp. 643. *τῆδε* is here redundant, repeating the sense of ῶδε for emphasis.—*τούμῳν* = 'my conduct': cp. *Tr.* 53 *φράσαι τὸ σὸν* (n.).—For *φίλον*, cp. *O. C.* 1205 *ἔστω δ' οὖν ὅπως ὑμῖν φίλον*.

1303 *κούκ ἐμάς*, lit., 'and not as my own,'—i.e., as the fruit of my own efforts. He has a right to restrict the joys which he has bestowed.

1304 *κοῦδ'*. The adverbial *οὐδὲ* goes with *βραχὺ*, though separated from it; cp. *Pl.* 1. 354 *νῦν δ' οὐδὲ με τυτθὸν ἔτισεν*. *καὶ* precedes it as in *Xen. An.* 3. 2. 4 *καὶ οὐδὲ Δία Ξένιον ἠδέσθη*.—The part. *λυπή-σασα* expresses the condition of *δεξαίμην*: cp. *Andoc.* or. 1. § 3 *πάντα τὰ ἀγαθὰ ἔχειν στερόμενος τῆς πατρίδος οὐκ ἂν δεξαίμην*: *Aeschin.* or. 3. § 217 *οὔτε τὰ αὐτὰ τοῦτω δημηγορήσας ἐδεξάμην ἂν ζῆν*.

1306 *ὑπηρετοίμην* is a certain correction of the MS. *ὑπηρετοίμην*. The midd.

is not found in classical writers, though it was frequent later. Metre proves the active form in five of the seven places where *Soph.* uses the verb (996; *O. T.* 217; *O. C.* 283; *Ph.* 15, 990): only here and in *Ph.* 1024 is the midd. even possible. Blaydes ingeniously suggests that *ὑπηρετοίμην* may have come from *ὑπηρετοίμην*. *ὑπηρετεῖν*, however, does not occur.—*δαίμονι*, the god who has brought him home (cp. 1266 ff.). Her brother is the *καθαρτὴς πρὸς θεῶν ὠρμημένος* (70).

1307 *τάνθενδε* = *τὰ ἐνθάδε*: cp. *Eur. Bacch.* 48 *εἰς δ' ἄλλην χθόνα, | τάνθενδε θέμενος εὔ, μεταστήσω πόδα*.—Not, 'what should be done next' (as in *O. T.* 1267 *τάνθενδ'* = 'the sequel'). That was, indeed, the regular sense of the sing. *τὸν-θένδε* (*Ph.* 895).

1308 f. *στέγας* and *οἴκοις* are synonyms; cp. 986 f. *συμπύκει... σύγκαμν'* (n.).—*Electra* here gives the information which was to have been brought by the old man (41). He, however, has been in the house since v. 803. At v. 1368 he repeats these facts.

*δέσσης... ὄσεται*: cp. 1426 f.: *Xen. Cyr.* 5. 2. 12 *ἄνδρὸς μὴ φοβοῦ ὡς ἀπο-*



- μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,  
 καπεῖ σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρὰ  
 δακρυρροοῦσα. πῶς γὰρ ἂν λήξαιμ' ἐγώ,  
 ἥτις μῖα σε τῇδ' ὁδῷ θανόντα τε  
 καὶ ζῶντ' ἐσεῖδον; εἰργασαι δέ μ' ἄσκοπα. 1315  
 ὥστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἂν  
 τέρας νομίζειν αὐτό, πιστεύειν δ' ὄρῃ.  
 ὅτ' οὖν τοιαύτην ἡμῖν ἐξίτεις ὁδόν,  
 ἄρχ' αὐτὸς ὥς σοι θυμός· ὡς ἐγὼ μόνῃ  
 οὐκ ἂν δυοῖν ἡμαρτον· ἡ γὰρ ἂν καλῶς 1320  
 ἔσωσ' ἐμαυτήν, ἡ καλῶς ἀπωλόμην.  
 ΟΡ. σιγᾶν ἐπῆνεσ'· ὡς ἐπ' ἐξόδῳ κλύω  
 τῶν ἐνδοθεν χωροῦντος. ΗΛ. εἴσιτ', ὦ ξένοι,  
 ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις  
 δόμων ἀπώσαιτ' οὔτ' ἂν ἡσθήη λαβών. 1325  
 ΠΑ. ὦ πλείστα μῶροι καὶ φρενῶν τητῶμενοι,  
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,  
 ἡ νοῦς ἔνεστιν οὔτις ὑμῖν ἐγγενής,

L (εκ in an erasure).

1311 μῖσός τε] μῖσος L, with τὲ (sic) added above the line by a corrector. 1312 ἐκ λήξω L, with an erasure between κ and λ (doubtless of π, but it is no longer traceable).—χαρὰ Schaefer: χαρὰς MSS., and Ald. 1313 λήξαιμ' ἐγώ L, with ω in erasure (from ὦι). 1315 εἰργασαι] αι made in L from ω. 1319 ὥς σοι L, made from ὥς σοι: ὥς σοι r and Ald. 1322 f. σιγᾶν...

ρήσεις ἀξίου. So with ὅπως: Eur. *Heracl.* 248 μὴ τρέσῃς ὅπως σέ τις | σὺν παισὶ βωμοῦ τοῦδ' ἀποσπᾶσει βίᾳ.—Distinguish the wholly different use of ὅπως μὴ, instead of a simple μὴ, after a verb of fearing (*O. T.* 1074 δέδοιχ' ὅπως | μὴ..ἀναρρήξει, 'I fear that it will break forth'). Here, for example, δέσῃς ὅπως μὴ ὀψεται would mean the same thing as δέσῃς ὥς (or ὅπως) ὀψεται.

1311 ἐντέτηκε: cp. Plat. *Menex.* p. 245 D ὅθεν καθαρὸν τὸ μῖσος ἐντέτηκε τῇ πόλει τῆς ἀλλοτρίας φύσεως. Lucian *Peregr.* 22 τοσοῦτος ἔρω τῆς δόξης ἐντέτηκεν αὐτῷ. The word leans to a bad sense (like 'inveterate'): yet cp. Julian p. 130 c ἐντέτηκέ μοι δεινὸς τοῦ θεοῦ πόθος. See also *Tr.* 463 (n.).

1312 f. χαρὰ is right. The objection to the MS. χαρὰς, which Hermann and Paley keep, is the sense. She means that her tears of joy will be mistaken by Clyt. for tears of sorrow. But if we read

χαρὰς, too much stress is laid on that feeling of joy which she is to conceal, and δακρυρροοῦσα then becomes ambiguous; since the words could mean, as Triclinius saw, οὔποτε παύσομαι τοῦ χαίρειν (=χαρὰς), κἂν εἰς δάκρυα ἔλθω ('ever though I weep').

1314 f. ἥτις, with causal force: cp. 187.—ἐσεῖδον suits θανόντα no less than ζῶντα, since she had seen the urn: cp. 1129 νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν.—ἄσκοπα, in a way which she could not have imagined beforehand; cp. 864. As the next verses show, the meaning is not merely, 'thou hast given me an unlooked-for joy,' but rather, 'thou hast wrought upon my mind with a bewildering effect of joy,—so that, if the dead returned, I should scarcely marvel.'

1318 f. ὅτε, causal: cp. 38.—τοιαύτην, so wondrous; prompted and conducted by a god (1266 ff.).—ὥς σοι is better than ὥς σοι, because, after the

for mine old hatred of her hath sunk into my heart; and, since I have beheld thee, for very joy I shall never cease to weep. How indeed should I cease, who have seen thee come home this day, first as dead, and then in life? Strangely hast thou wrought on me; so that, if my father should return alive, I should no longer doubt my senses, but should believe that I saw him. Now, therefore, that thou hast come to me so wondrously, command me as thou wilt; for, had I been alone, I should have achieved one of two things,—a noble deliverance, or a noble death.

OR. Thou hadst best be silent; for I hear some one within preparing to go forth.

EL. (to ORESTES and PYLADES). Enter, sirs; especially as ye bring that which no one could repulse from these doors, though he receive it without joy.

[Enter the PAEDAGOGUS.

PAE. Foolish and senseless children! Are ye weary of your lives, or was there no wit born in you,

χωρούντος. These words are given to Orestes in the MSS., as in the Ald., and in most of the recent editions. Hermann, Bergk and Paley give them to the Chorus. Schol.: τινὲς τὸν χορὸν φασὶ λέγειν ταῦτα.—Instead of κλύω, Fröhlich conj. τινὸς, which Nauck adopts. 1325 ἀπώσαιτ' ἀπώσετ' L (with αἰ written over ε).—ἡμισθεῖη L. 1328 ὑμῖν] ὑμῖν MSS. (ἡμῖν E), and Ald.—ἐγγενὲς r (A, etc.), and Ald.: ἐκγενήσ L

emphatic αὐτός, the next stress should fall rather on θυμός than on σοι ('rule me thyself, as thou wilt').

1320 f. οὐκ ἂν δυοῖν ἤμαρτον, i.e., would have secured one of the two things. Classical Greek idiom preferred this negative form to a positive (such as δυοῖν θατέρου ἂν ἔτυχον). The modes of stating the dilemma vary; thus we find: (1) ἡ γὰρ..ἡ, as here; Andoc. or. i § 4 δυοῖν.. οὐκ ἦν αὐτῷ ἁμαρτεῖν ἡ γὰρ..μηνύσαι.. ἡ ἀποκτεῖναι: so Dem. or. 19 § 151, etc. (2) ἡ..ἡ, as Thuc. i. 33 § 3 μηδὲ δυοῖν φθάσαι ἀμάρτωσιν (not fail to be beforehand with us in one of two things), ἡ κακῶσαι..ἡ βεβαιώσασθαι n. (3) εἰ μὲν γὰρ..εἰ δὲ, as Isocr. or. 11 § 43.—Remark that the modification of this phrase used by Eur. Or. 1151, ἐνδὸς γὰρ οὐ σφαλέντες ἔξομεν κλέος, | καλῶς θανόντες ἡ καλῶς σεσωμένοι,—where δυοῖν is merely a bad conjecture,—is due to the fact that the principal verb, ἔξομεν, is positive.

1322 f. σιγᾶν..χωρούντος. Although it is usually the Chorus that announces a new comer, it is best to follow the MSS. in ascribing these words to Orestes, who has already so often enjoined

silence (1236, etc.). The ἀντιλαβή in 1323 confirms the MSS., since a trimeter is seldom divided between the Chorus and another speaker. (The alteration between the Chorus and Creon in O. C. 829 ff. is an exception.)—ἐπήγεσ': for the aor., cp. 668.

ἐπ' ἐξόδῳ: cp. Tr. 532 ὡς ἐπ' ἐξόδῳ.— τῶν ἐνδοθεν, sc. τινός: cp. 697 (n.).

1324 f. ἄλλως τε καὶ φέροντες: i.e., besides the general claim of ἔξοι, they have this special claim. So fr. 61 (a short speech befits τοῖς φρονοῦσι σῶφρονα), ἄλλως τε καὶ κόρη τε κάργεια γένος. Aeschylus uses ἄλλως τε πάντως καὶ (P. V. 636, Pers. 689).

οἱ ἄν..ἀπώσαιτ': i.e., ostensibly, the relics of a kinsman; in her secret meaning, retribution.

1326 f. τητώμενοι: 265 n. The faithful old servant scolds them as if he was still their παιδαγωγός.

παρ' οὐδέν, 'of no account,' is usu. joined with εἶναι (as O. T. 983), or with verbs of 'esteeming,' such as θάγειν (Ant. 35). The phrase here may be compared with Ant. 466 παρ' οὐδὲν ἄλγος (ἐστὶ), n.

- ὄτ' οὐ παρ' αὐτοῖς ἀλλ' ἐν αὐτοῖσιν κακοῖς  
τοῖσιν μεγίστοις ὄντες οὐ γινώσκετε; 1330  
ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ κύρουν ἐγὼ  
πάλαι φυλάσσων, ἣν ἂν ὑμῖν ἐν δόμοις  
τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα.  
νῦν δ' εὐλάβειαν τῶνδε προϋθέμην ἐγώ.  
καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων 1335  
καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς  
εἴσω παρέλθεθ', ὥς τὸ μὲν μέλλειν κακὸν  
ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.  
ΟΡ. πῶς οὖν ἔχει τὰν τεύθεν εἰσιόντι μοι;  
ΠΑ. καλῶς· ὑπάρχει γάρ σε μὴ γινῶναί τινα. 1340  
ΟΡ. ἡγγεῖλας, ὥς ἔοικεν, ὥς τεθνηκότα.  
ΠΑ. εἰς τῶν ἐν Ἰδίου μάνθαν' ἐνθάδ' ὦν ἀνήρ.  
ΟΡ. χαίρουσιν οὖν τούτοισιν; ἢ τίνες λόγοι;  
ΠΑ. τελουμένων ἐῖποιμ' ἄν· ὥς δὲ νῦν ἔχει,  
καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς. 1345

with gl. in marg., ἐγγεγεννημένος ἢ ἄξιος τοῦ γένους. 1329 f. παρ' αὐτοῖς] Fritzsche conj. πρὸς αὐτοῖς: Wecklein (*Ars* p. 113) πέρα πω. Nauck would read ὅτ' οὐ παρ' αὐτοῖς ὄντες οὐ γινώσκετε ('when ye do not recognise that ye are not at home'), deleting ἀλλ' ἐν αὐτοῖσιν κακοῖς | τοῖσιν μεγίστοις.—γινώσκετε L, A, etc., and Ald. 1331 σταθμοῖσιν L. 1332 ὑμῖν L, with most MSS., and Ald.: ἡμῖν r. 1333 ὑμῶν MSS., and Ald.: Kvíčala conj. ἡμῶν: Nauck, οἶμαι. 1334 This v. is rejected by Ahrens and Morstadt. 1336 ἀπλήστου r, and Ald.: ἀπελίστου L and A. Meineke conj. ἀπαύστου. σὺν χαρᾷ made in L from συγχαράι.—Purgold

1329 f. οὐ παρ' αὐτοῖς κ.τ.λ. Here παρὰ has its simple locative sense, 'beside.' παρὰ κακοῖς differs from ἐν κακοῖς just as παρὰ πυρὶ (*Od.* 7. 154) from ἐν πυρὶ. They stand, not 'just on the verge,' but 'just in the midst,' of deadly perils. αὐτοῖς is repeated, because it intensifies each of the prepositions. (Cp. 720 ὑπ' αὐτήν.. στήλην, n.)

1331 σταθμοῖσι, the door-posts. Cp. *Od.* 22. 181 (with ref. to the watchers at the door of the armoury), τῷ δ' ἔσταν ἐκέρθε παρὰ σταθμοῖσι μένοντε. For the dat. of place, see 174 n. He stood there to intercept any inmate whom the sound of voices outside might have brought to the doors.

1332 f. ὑμῖν..ὑμῶν: the repeated pron. has a certain sarcastic force; 'ye would have had your plans in the house,' etc. If any change were needed, ἡμῖν for ὑμῖν would be the best.—τὰ δρώμεν': 85n. A listener at the doors must quickly

have discovered that Orestes had returned; and Clyt. would have been warned. τὰ σώματα is a hint that the lives of the avengers would then have paid the penalty.

1334 f. νῦν δ'..καὶ νῦν. Cp. *Tr.* 88 νῦν δ' (= 'but as it was'), followed in 90 by νῦν δ' (= 'but now').

1336 σὺν χαρᾷ βοῆς has been rashly changed to σὺν βοῇ χαρᾶς (cr. n.). The latter would throw the emphasis on χαρᾶς: but it is the βοή, not the χαρά, which he deprecates.

1338 ἀπηλλάχθαι: for the perf. (implying 'at once'), cp. 64 n.: *Al.* 479 ἀλλ' ἢ καλῶς ξῆν ἢ καλῶς τεθνηκέναι | τὸν εὐγενή χρῆ. In 1335 we had ἀπαλλαχθέντε: cp. 163, n. on γὰν.

1339—1345 It has been held that these verses, or at least 1340—1344, are spurious (cr. n.). Certainly Orestes has already heard from Electra that Clytaemnestra exults in the news of his death (1153—1156). Still, it is natural that he

that ye see not how ye stand, not on the brink, but in the very midst, of deadly perils? Nay, had I not kept watch this long while at these doors, your plans would have been in the house before yourselves; but, as it is, my care shielded you from that. Now have done with this long discourse, these insatiate cries of joy, and pass within; for in such deeds delay is evil, and 'tis well to make an end.

OR. What, then, will be my prospects when I enter?

PAE. Good; for thou art secured from recognition.

OR. Thou hast reported me, I presume, as dead?

PAE. Know that here thou art numbered with the shades.

OR. Do they rejoice, then, at these tidings? Or what say they?

PAE. I will tell thee at the end; meanwhile, all is well for us on their part,—even that which is not well.

conj. *σὺν βοῇ χαρᾶς*, which Nauck and Blaydes adopt. **1337** μέλλειν] μέλειν L, Γ. **1339—1345** These seven vv. are rejected by A. Schöll: Ahrens rejects 1340—1344. **1340** σε] Döderlein conj. με. **1341** ὡς ἔουκεν] Fröhlich conj. ὡς ἔουκέ, μ': Wecklein (*Ars* p. 139), ὡς ἔουκ', ξμ'. **1343** χαίρουσιν οὖν A, with most MSS., and Ald.: χαίρουσιν ἐν L, Γ, Pal. **1344** ὡς δὲ νῦν] Deventer conj. ὡς τὰ νῦν, omitting v. 1345, and deleting the colon after δν. Blaydes reads ὡς τὰ νῦν, but makes no other change. **1345** L has τὰ κέλων, made from τὰ κέλων, as in O. C. 392.

should make some reference (as he does in 1341) to his emissary's performance of the task. Not less natural is the question in 1343, since the old man, who entered the house at v. 803, is the only person who can tell whether the feeling described by Electra still exists.

**1339** τάντεῦθεν, 'the next things,' i.e., the conditions with which he will have to deal as soon as he enters. Cp. 728 κάντεῦθεν, and 1307 n. on τάνθένδε.

**1340** ὑπάρχει κ.τ.λ., 'it is secured that no one shall recognise thee': cp. Eur. *Heracl.* 181 ἀναξ, ὑπάρχει μὲν τόδ' ἐν τῇ σῇ χθονί, | εἰπεῖν ἀκούσαι τ' ἐν μέρει πάρεστί μοι. Dem. or. 3 § 15 τοῦτ' οὖν δεῖ προσεῖναι, τὰ δ' ἄλλα ὑπάρχει.—For the verbal ambiguity of σε..τινά, cp. *Ant.* 288 (n.).

**1341** ὡς ἔουκεν, ὡς τεθν.: for the double ὡς, cp. *Ant.* 735 ὁρᾶς τόδ' ὡς εἰρηκας ὡς ἄγαν νέος; and *Tr.* 394. The pron. με is easily understood; cp. 1200.

**1342** εἰς τῶν ἐν Ἄιδου. ἀνήρ, 'one of the dead': for this indefinite use of εἰς, cp. Isocr. or. 20 § 11 ὦν οὗτος εἰς ὦν τυγχάνει. More often τις is added, as Ar. fr. 418. 2 τῶν ἀδόλεσχῶν εἰς γέ τις (cp. *Ant.* 269 τις εἰς, n.). Here ἀνήρ virtually = τις. —Campbell renders: 'I would have you know that you are the only dead man

who is in the light of day' (ἐνθάδε, as opp. to ἐν Ἄιδου). But ἐνθάδε must surely mean, 'in the house.'

**1343** χαίρουσιν οὖν τοῦτοισιν..; Though ἐν has L's support, οὖν, the prevalent reading, is far better. With ἐν, the sense would be, 'rejoice under these circumstances' (not, 'in these things'); see on *Tr.* 1118 ἐν οἷς | χαίρειν προθυμεί.

**1344 f.** τελομένων cannot mean 'when the deed of vengeance is being done.' Rather it is a purposely vague phrase; 'when our task is being finished'; 'towards the end': i.e., when, the vengeance having been taken, that work is being crowned by re-establishing a rightful rule in the house. Cp. Eur. *Andr.* 997 (μηχανή) ἦν πάρος μὲν οὐκ ἔρω, | τελομένων δὲ Δελφὶς εἴσεται πέτρα: where the phrase has a similar tone of mystery and reserve.—For the neut. plur. part. in the gen. abs., without subject, cp. Aesch. *Th.* 274 εὖ ξυντυχόντων: Eur. *I. A.* 1022 καλῶς δὲ κρανθέντων: Thuc. 1. 116 § 3 ἐσαγγελθέντων: Xen. *Cyr.* 1. 4. 18 σημανθέντων.

ὡς δὲ νῦν ἔχει, but, as things stand now, τὰ κέλων πάντα καλῶς (ἔχει), all the conditions on their part (that of Clyt. and Aeg.) are good (for us), καὶ τὰ μὴ καλῶς (ἔχοντα), even those which are not morally good,—viz., Clytaemnestra's joy at



- ΗΛ. τίς οὗτός ἐστ', ἀδελφέ; πρὸς θεῶν φράσον.  
 ΟΡ. οὐχὶ ξυνίης; ΗΛ. οὐδέ γ' εἰς θυμὸν φέρω.  
 ΟΡ. οὐκ οἶσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;  
 ΗΛ. ποίω; τί φωνεῖς; ΟΡ. οὐ τὸ Φωκέων πέδον  
 ὑπεξεπέμφθην σῇ προμηθίᾳ χεροῖν. 1350  
 ΗΛ. ἣ κείνος οὗτος ὃν ποτ' ἐκ πολλῶν ἐγὼ  
 μόνον προσηῦρον πιστὸν ἐν πατρὸς φόνῳ;  
 ΟΡ. ὃδ' ἐστί· μή μ' ἔλεγε πλείοσιν λόγοις.  
 ΗΛ. ὦ φίλτατον φῶς, ὦ μόνος σωτὴρ δόμων  
 Ἀγαμέμνονος, πῶς ἦλθες; ἣ σὺ κείνος εἶ, 1355  
 ὃς τόνδε κᾶμ' ἔσωσας ἐκ πολλῶν πόνων;  
 ὦ φίλταται μὲν χεῖρες, ἥδιστον δ' ἔχων  
 ποδῶν ὑπηρετήμα, πῶς οὕτω πάλαι  
 ξυνῶν μ' ἔληθες οὐδ' ἔφαινες, ἀλλὰ με  
 λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί; 1360  
 χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ.  
 χαῖρ'· ἴσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ  
 ἥχθηρα κάφίλησ' ἐν ἡμέρᾳ μιᾷ.  
 ΠΑ. ἀρκεῖν δοκεῖ μοι· τοὺς γὰρ ἐν μέσῳ λόγους,

A too has *τά κείνων*: but the Ald., *τὰ κείνων*.

1347 *ξυνίης* r: *ξυνίεισ* L, with most MSS., and Ald. 1348 *χέρας* L: *χεῖρας* A, and Ald. 1350 *προμηθίαι* L, with *ει* written over *ι* by a corrector. *προμηθεία* A, and Ald.: *προθυμία* Pal. 1351 *ὃν ποτ'*] Meineke conj. *ὃν τότ'*. 1352 *προσηῦρον* Dindorf: *προσεῦρον* MSS. 1355 f. In L *ἣ* has been made from *ἥ*: *εἰ* is in an erasure: and the *σ* of *ὅσ*

the death of her son, and those insults which expressed her new sense of security (773—803).

1347 οὐχὶ ξυνίης; The *ἀντιλαβή* marks the interest of the moment: cp. 1209 n.—οὐδέ γ' εἰς θυμὸν φέρω: lit., 'No, I cannot even bring (a conjecture) into my mind'; 'I cannot form an idea.' The phrase occurs nowhere else, and is not really like *O. T.* 975, *μή νυν ἐτ' αὐτῶν μηδὲν ἐς θυμὸν βάλλης* ('lay to heart'). As οὐδέ shows, the Greek would not be adequately rendered by our phrase, 'bring to mind' (= 'recall to memory'). When we say that an impression is 'borne in upon' the mind, the analogy is nearer.

1349 f. ποίω is conformed to *δρα* in 1348, since the acc. for οἶσθα is suppressed; the practice being that, in a curt question such as this, ποῖος takes the case of the word to which it refers (e.g., *O. T.* 1176 *ποῖων*; *Ai.* 1322 *ποῖους*). It implies that, for the moment, she fails not

only to recognise the man but to recall the occasion: cp. *O. T.* 1129 *ποῖον ἄνδρα καὶ λέγεις*;

οὐ...χεροῖν: the long space between the words is noteworthy; cp. *Ph.* 598 f. (*τίσος..χάριν*), n.—πέδον: cp. *O. C.* 643 *δόμους στελεχύν* (n.).—ὑπεξεπέμφθην: cp. 297 *ὑπεξέβου* (n.).—σῇ προμηθίᾳ: cp. 12, 1132 f.

1352 *προσηῦρον πιστὸν*, 'found a true ally': *πρὸς* denoting the acquisition. Cp. *Polyb.* i. 59. 6 *προσηνυρέθη ἡ πρὸς τὴν συντέλειαν (χορηγία)*, 'the funds for the completion of the enterprise were made up.' Classical prose preferred *προσεξευρίσκω* (*Isocr.*), or *προσεπεξευρίσκω* (*Thuc.*).

1354 φῶς, day, as in 1224.

1356 τόνδε κᾶμ': he saved Orestes from murder, and Electra from that bereavement.—ἔσωσας, not *ἔσωσεν*, in spite of κείνος. Cp. *Eur. Heracl.* 945 ff. *ἐκείνος εἰ σὺ*, followed by *ὅς..ἡξίωσας*. So, when

EL. Who is this, brother? I pray thee, tell me.

OR. Dost thou not perceive? EL. I cannot guess.

OR. Knowest thou not the man to whose hands thou gavest me once?

EL. What man? How sayest thou?

OR. By whose hands, through thy forethought, I was secretly conveyed forth to Phocian soil.

EL. Is this he in whom, alone of many, I found a true ally of old, when our sire was slain?

OR. 'Tis he; question me no further.

EL. O joyous day! O sole preserver of Agamemnon's house, how hast thou come? Art thou he indeed, who didst save my brother and myself from many sorrows? O dearest hands; O messenger whose feet were kindly servants! How couldst thou be with me so long, and remain unknown, nor give a ray of light, but afflict me by fables, while possessed of truths most sweet? Hail, father,—for 'tis a father that I seem to behold! All hail,—and know that I have hated thee, and loved thee, in one day, as never man before!

PAE. Enough, methinks; as for the story of the past,

has been added by a corrector.

**1357 f.** Bothe conj. ὦ φιλάτατος μὲν χεῖρας, which Blaydes adopts.—ἥδιστον δ' ἔχων MSS., and Ald. For ἔχων, Schneidewin conj. ἐμολ: Emperius and Bergk, νῶν: Wieck, σῶν: F. W. Schmidt, ἐμῶν, and for ποδῶν, πόνων. **1360** ἥδιστ' ἐμολ MSS., and Ald.: Erfurdt and others conj. ἥδιστά μοι. **1361** Nauck conj. χαῖρ' ὦ πάτερ μοι· πατέρα γάρ σ' ὄραν δοκῶ.—δοκῶ L. **1362** ἴσθι δ'] In L the δ' has been added by S.—μάλιστά σ'] σ' made in L from τ.

a speaker has referred to himself in the 3rd person, he quickly reverts to the first, as in *O. C.* 6 (n.) ἐμολ follows *Οἰδίπουν* in v. 3.

**1357 f.** ὦ..χεῖρας: she takes his hands in her own. This explains why the poet has not written *φιλάτατος..χεῖρας*: we see, too, how natural is the transition to *ἔχων*, as she is looking in her old friend's face. The sense is, *ἔχων πῶδας οἱ τὰ ἥδιστα ὑπηρέτησαν*, viz., in the journeys to and from Phocis.

**1359 οὐδ' ἔφαινες**, 'and didst not give any light.' This absolute use of the word is sufficiently interpreted by the context; it is scarcely needful to supply (*e.g.*) *τὴν ἀλήθειαν*, or *συνόντα σεαυτὸν*.—*φαίνω* is never really intrans. (= 'to appear') except in the epic aor. *φάνεσκον* (*Il.* 11. 64, *Od.* 12. 241, etc.).

**1360 ἔργ' ἔχων**, 'possessed of them,' 'knowing them': *ἔργα* being 'facts,' as opp. to *λόγοι* (59 f. *ὅταν λόγῳ θανῶν | ἔργοισι σωθῶ*). Cp. *Ant.* 9 *ἔχεις τι κείσθηκους*;—Others explain, 'while engaged in a course of action' (cp. *Ant.* 300 *παν-*

*ουργίας...ἔχειν*, n.).—For *ἐμολ*, after *με*, cp. *O. C.* 811 *μηδέ με | φύλασσ' ἐφορμῶν ἐνθα χρὴ ναλεῖν ἐμέ (n.)*.

**1361 πατέρα**. This is the only tragic trimeter in which the third foot is formed by a single word of three short syllables. When the third foot is a tribrach there is usu. a caesura both in the third and in the fourth foot (as *O. T.* 248 *κακὸν κακῶς νῦν ἄμωρον ἐκτρέψαι βίον*: cp. *Eur. Tro.* 497): or at least in the third foot (as *Ant.* 31). But it should be observed that the pause after *χαῖρ' ὦ πάτερ* makes a vital difference. The movement of the verse begins afresh at *πατέρα*, and the effect of that word to the ear is like that of a tribrach in the first, rather than in the third, place of a trimeter. Hence we may defend the text here, and yet concede that no tragic poet could have written such a verse without the pause (*e.g.* *ἦλθ' ἄσμενος πατέρα ποτ' εἰσορᾶν δοκῶν*).

**1364 ff.** *τοὺς..ἐν μέσῳ λόγους*, the story of the brother's and sister's experiences in the interval since Orestes left Mycenae. Cp. *O. C.* 583 *τὰ..ἐν*

- πολλαὶ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι, 1365  
 αἱ ταῦτά σοι δείξουσιν, Ἥλέκτρα, σαφῇ.  
 σφῶν δ' ἐννέπω γε τοῖν παρεστώτοιιν ὅτι  
 νῦν καιρὸς ἔρδειν· νῦν Κλυταίμνηστρα μόνη·  
 νῦν οὔτις ἀνδρῶν ἔνδον· εἰ δ' ἐφέζετον,  
 φροντίζεθ' ὥς τούτοις τε καὶ σοφωτέροις 1370  
 ἄλλοισι τούτων πλείοσιν μαχοῦμενοι.
- OP. οὐκ ἂν μακρῶν ἔθ' ἡμῖν οὐδὲν ἂν λόγων,  
 Πυλάδῃ, τόδ' εἷη τοῦργον, ἀλλ' ὅσον τάχος  
 χωρεῖν ἔσω, πατρῶα προσκύσανθ' ἔδη  
 θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε. 1375
- HA. ἀναξ Ἄπολλον, ἵλεως αὐτοῖν κλύε,  
 ἐμοῦ τε πρὸς τούτοισιν, ἧ σε πολλὰ δὴ  
 ἀφ' ὧν ἔχοιμι λιπαρεῖ προὔστην χερσί.  
 νῦν δ', ὦ Δύκει' Ἄπολλον, ἐξ οἷων ἔχω

**1365** In L the 1st hand wrote *κυκλοῦνται*: a later hand altered this to *κυκλοῦσι*: but the letters *νται* were again written above, and *σι* partly erased. *κυκλοῦσι* A, with most MSS., and Ald.: *κυκλοῦνται* Γ (from *κυκλοῦνται*), Pal., T. **1367** *σφῶν*] *σφῶν* L, having been erased after *ῶ*. *σφῶν* 1, and Ald.—*ἐννέπω γε* L, with most MSS. (L<sup>2</sup>

*μέσῳ* (the needs of the interval, until death): Eur. *Med.* 819 *περισσοὶ πάντες οὖν μέσῳ λόγοι* (between the present moment, and her deed): *Or.* 16 *τὰς γὰρ ἐν μέσῳ σιγῷ τύχας* (the fortunes of the house in the interval).

The acc. *τούς..λόγους* is resumed in 1366 by *ταῦτα*, because the sentence *πολλὰ κ.τ.λ.* has intervened. Cp. *Thuc.* 2. 62 *τὸν δὲ πόνον...ἀρκεῖτω μὲν ὑμῖν καὶ ἐκεῖνα ἐν οἷς ἄλλοτε..ἀπέδειξα οὐκ ὀρθῶς αὐτὸν ὑποπτευόμενον*: *Tr.* 287 *αὐτὸν δ' ἐκείνον*, resumed in 289 by *νῦν*.

*κυκλοῦνται*, the form originally written by the scribe of L, is confirmed by usage, though the other reading, *κυκλοῦσι*, displaced it in most MSS. See on *Tr.* 129 *κυκλοῦσιν*, the only instance of *κυκλεῖν* used intransitively which occurs in Greek before Aristotle.

**1367** *σφῶν δ' ἐννέπω γε*: 'And further' (*γε*, *i.e.* besides counselling Electra), 'I tell you,' etc.: cp. *Ai.* 1150 *ἐγὼ δὲ γ' ἀνδρ' ὀπωπα κ.τ.λ.*: Eur. *Or.* 1236 *ἐγὼ δὲ γ' ἐπεκέλευσα*. (This is better than to take *γε* as emphasising *ἐννέπω* only; 'I warn you,'—whether you will heed me or not.) Hermann's conjecture, *ἐννέπω γῶ*, is no improvement.

**1370 f.** *τούτοις* refers to *ἀνδρῶν* in

1369, the male domestics, who are supposed to be now busied out of doors. *ἄλλοισι* are the body-guards, *δορυφόροι*, of Aegisthus, who may be expected to return ere long from the country (313); *σοφωτέροις* (*μάχεσθαι*), as being trained to arms. Since the two comparatives, *σοφωτέροις* and *πλείοσιν*, are not linked by a conjunction, *τούτων* cannot be construed with both; it is perhaps best taken with *πλείοσιν*. 'Ye will have to fight both with these men (the *οἰκέται*), and with others of greater skill, more numerous than these.'

Another view is that *ἀνδρῶν* in 1369 refers to Aegisthus and his armed followers, while *τούτοις* in 1370 means Clytaemnestra and her women-servants: this seems less natural.

**1372 f.** *οὐδὲν* is adv.: lit., 'this task would no longer seem to be in any way (*οὐδὲν*) a case for many words, but for entering,' etc. The two constructions of *ἔργον ἐστίν*, as=*opus est*, are here combined. (1) For the gen., cp. *Ar. Plut.* 1154, *οὐκ ἔργον ἐστ' οὐδὲν στροφῶν*: (2) for the inf., *Ai.* 11 *καὶ σ' οὐδὲν εἰσω τῆσδε παπταίνειν πύλης | ἔτ' ἔργον ἐστίν*. The peculiarity here is that, instead of the simple *ἔργον*, we have *τόδε τοῦργον*,

many are the circling nights, and days as many, which shall show it thee, Electra, in its fulness.

(*To Orestes and Pylades.*) But this is my counsel to you twain, who stand there—now is the time to act; now Clytaemnestra is alone,—no man is now within: but, if ye pause, consider that ye will have to fight, not with the inmates alone, but with other foes more numerous and better skilled.

OR. Pylades, this our task seems no longer to crave many words, but rather that we should enter the house forthwith,—first adoring the shrines of my father's gods, who keep these gates.

[ORESTES and PYLADES enter the house, followed by the PAEDAGOGUS.—ELECTRA remains outside.

EL. O King Apollo! graciously hear them, and hear me besides, who so oft have come before thine altar with such gifts as my devout hand could bring! And now, O Lycean Apollo, with such vows as I can make,

omits γε), and Ald.: Hermann wrote ἐννέπω γῶ. **1368** κλυταιμήστρα L, as also in 1473, where, however, it has been made from κλυταιμνήστρα. **1372** ἡμιν L.—οὐδὲν ἂν] Nauck conj. ἐνδέον (Fröhlich, ἐνδεές). **1378** προὔστην] In L the scribe wrote πρόστην, but the ο has been altered (by himself?) to σ (=ου), with " over it.—Blaydes (1873) writes 'πέστην: so too, by independent conjecture, Wecklein (1877).

from which ἔργον has to be supplied with the gen. and with the inf. Cp. Eur. *Andr.* 551 οὐ γάρ, ὥς ἔουκέ μοι, | σχολῆς τὸδ' ἔργον.

**1374 f.** πατῶα, instead of πατῶων: cp. 1290 n.—ἔδη, images of the gods (*O. T.* 886 δαιμόνων ἔδη, n.), placed in the πρόπυλα, here a statelier term for πρόθυρον, the porch or vestibule of the house. Cp. Ar. *Vesp.* 875 ὦ δέσποτ' ἀναξ, γείτον Ἀγνιεύ τοῦμοῦ προθύρου προπύλαιε. The gods of the entrance were esp. Apollo Agyieus (cp. 637 προσταήριε), and Hermes. It is these who, with Zeus, are invoked by the returning herald in Aesch. *Ag.* 509—515: cp. *ib.* 519 σεμνοὶ τε θάκοι δαιμόνες τ' ἀντήλιοι.

προσκύσαντε: the worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wafted a salute to the god. Orestes and Pylades perform this act of reverence before each ἔδος in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (645), Electra makes her prayer.

**1378** ἀφ' ὧν: for ἀπό, denoting one's resources, cp. 1127 n.—ἔχομι: optat. of

indefinite frequency in past time; cp. *Ph.* 289 n.: *Tr.* 905 κλαίε δ' ὀργάνων ὄτον | ψαύσειεν.

λιπαρεῖ, earnest, devout: cp. 451 n.—προὔστην σε, presented myself (as a suppliant) at thy shrine. Similarly προστάτης is 'one who presents himself before a god,' 'a suppliant,' *O. C.* 1171, 1278. The only other trace of προστῆναι as = 'to approach,' with an acc., is in a fragment from the *Turō* of Sophocles (fr. 599, Nauck 2nd ed.). Athenaeus, in illustrating the word καρχήσιον, quotes it as follows (p. 475 A): Σοφοκλῆς δὲ *Turōi*: προστῆναι μέσσην | τράπεζαν ἀμφὶ σίτια (σίτια Manobius) καὶ καρχήσια: adding, πρὸς τὴν τράπεζαν φάσκων προσεληλυθέναι τοῖς δράκοντας κ.τ.λ. The meaning was, then, that the serpents 'approached the table'; a parallel for the use here. Schweighäuser, indeed, conjectured προσστῆναι (cp. Aesch. *Pers.* 203 βωμὸν προσέστην), and Bergk, less well, προσπῆναι.

Blaydes and Wecklein read 'πέστην: but ἐπέστην σε as = 'approached thee' would be unexampled (see on *Tr.* 339).

**1379** ξὺ ὅων ἔχω | αἰτῶ: lit., 'I make the prayer with such means as I have'; i.e., no longer with offerings—



αἰτῶ, προπίπτω, λίσσομαι, γενοῦ πρόφρων 1380  
 ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,  
 καὶ δείξον ἀνθρώποισι τὰπιτίμια  
 τῆς δυσσεβείας οἷα δωροῦνται θεοί.

στρ. ΧΟ. ἴδεθ' ὅπου προνέμεται  
 2 τὸ δυσέριστον αἷμα φυσῶν Ἀρης. 1385  
 3 βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι  
 4 μετάδρομοι κακῶν πανουργημάτων  
 5 ἄφυκτοι κύνες,  
 6 ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ  
 7 τοῦμόν φρενῶν ὄνειρον αἰωρούμενον. 1390

ἀντ. παράγεται γὰρ ἐνέρων  
 2 δολιόπους ἀρωγὸς εἴσω στέγας,  
 3 ἀρχαιοπλούτα πατρὸς εἰς ἐδώλια,  
 4 νεακόνητον αἷμα χειροῖν ἔχων.

Nauck conj. ῥίμων.

1380 προ πιτνῶ L (made from προ πίτνω) : a letter (σ?) has been erased after ο. προπιτνῶ A, and Ald. : προσπιτνῶ γ. 1383 In L the σ of τῆσ is followed by an erasure (of τ?).

1384 ὅπου L, with most MSS., and Ald. : ὅπη γ : ὅποι Schneidewin : ὅπως Bergk. 1385 τὸ δυσέριστον]

Michaelis conj. ὁ δυσέριστον : Blaydes, ὁ δυσέριστος (or τὸ δυσάλυκτον) : M. Schmidt, τὸ δυσάρεστον αἷμ' ἀφύσσων Ἀρης.

1389 ἀμμενεῖ Wunder (schol. ἀ κατ' ἐμαυτὴν ὠνειροπῶλον οὐκ εἰς μακρὰν ἔσται μετέωρα ἀλλ' εὐθέως τελεσθήσεται) :

since none are at hand—but with heartfelt vows. Schol. ὡς δυνάμειος-ἔχω, λόγοις ἀζιούν, οὐ θύειν.

1380 I read προπίπτω, as metre requires, not προπίτνω. The first syllable of πίτνω is never long. Thus, where ῖ is needed, Aesch. Pers. 588 has προπίτνοντες, and Soph. O. C. 1754 προσπίττομεν : but, requiring ῖ, Eur. Suppl. 63 writes προπίπτοισα.

1382 τὰπιτίμια. Eur. Hec. 1086 δράσαντι δ' αἰσχρὰ δεινὰ τὰπιτίμια. Josephus Bell. Jud. 1. 30 § 6 ἀπέχω τῆς ἀσεβείας τὸ ἐπιτίμιον.

1384—1397 Third stasimon. Strophe, 1384—1390=antistr., 1391—1397. For metres see Metrical Analysis.

This short ode fills the interval of suspense. The Chorus imagine the avengers, who have just passed within, as guided by divine powers to their goal.

1384 ἴδεθ', like Tr. 821 ἴδ' οἶον, ὦ παῖδες κ.τ.λ. It seems necessary to alter ὅπου, the reading of L (cr. n.).

προνέμεται expresses a gradual and

regular advance. προνέμεσθαι is lit. 'to go forward in grazing.' The midd. occurs only here; nor is the act. found in a strictly parallel sense; in Aesch. Eum. 313 καθαρὰς χεῖρας προνέμοντ' = 'putting forward.' But we have the analogy of ἐπινέμειν, as meaning to encroach on a neighbour's pastures; Arist. Pol. 5. 5. 9 τῶν εὐπόρων τὰ κτήνη ἀποσφάξας, λαβῶν (sc. τοὺς εὐπόρους) παρὰ τὸν ποταμὸν ἐπινέμοντας. In Aesch. Ag. 485 πιθανὸς ἄγαν ὁ θῆλυς ὅρος ἐπινέμεται | ταχύπορος, some make ἐπινέμεται pass., 'is encroached upon'; but ταχύπορος is in favour of its being midd., like προνέμεται here : 'the limit of a woman's belief (too lightly won) quickly oversteps the border' (between fact and fiction).

Campbell suggests that the image in προνέμεται is from fire 'eating its way' forward, and compares Her. 5. 101 ἀπ' οἰκίης ἐς οἰκίην ἰὸν τὸ πῦρ ἐπενέμετο τὸ ἄστυ. This hardly agrees so well with the idea of a stealthy advance.

1385 τὸ δυσέριστον αἷμα, bloodshed,

I pray thee, I supplicate, I implore, grant us thy benignant aid in these designs, and show men how impiety is rewarded by the gods!  
[ELECTRA enters the house.]

CH. Behold how Ares moves onward, breathing deadly Strophe. vengeance, against which none may strive!

Even now the pursuers of dark guilt have passed beneath yon roof, the hounds which none may flee. Therefore the vision of my soul shall not long tarry in suspense.

The champion of the spirits infernal is ushered with stealthy Anti-strophe. feet into the house, the ancestral palace of his sire, bearing keen-edged death in his hands;

ἀμμένει L, with most MSS., and Ald.: ἐμμένει Γ: ἐμμένει Δ. 1390 τοῦμῶν ι.— αἰωρούμενον made in L from αἰωρουμένων. 1393 ἐδῶλια L, with most MSS.: ἐδράσματα A, and Ald. In L the first corrector (S) has written γρ. ἐδράσματα above ἐδῶλια. 1394 νεακόνητον αἰ μαχε ροῖν ἔχων L: where χεροῖν has been made from χειροῖν. Over αἷμα is written ἀντὶ ξίφος. There is no variation in the MSS., except χειρῶν in T. But the Aldine has νεοκόνητον (not νεακόνητον): and this stands also in the lemma of the scholium on 1394, in the edition printed at Rome in 1518 by Lascaris. He may have taken it from the Aldine, which appeared in 1502.

deadly vengeance, against which the guilty will strive in vain. δυσέριστον= δύσμαχον: cp. 220 οὐκ ἐρίστα. Not, as the schol. took it, 'bloodshed caused by unholy strife' (between mother and children).—φυσῶν: cp. Eur. *I. A.* 125 οὐ μέγα φυσῶν θυμὸν ἑπαρεί | σοί.; *I. T.* 288 (the Erinys) πῦρ πνέουσα καὶ φόνον.

1386 δωμάτων ὑπόστυγοι: cp. *Al.* 796 σκηνῆς ὑπανλον: Aesch. *Eum.* 669 σῶν δόμων ἐφέστιον: Eur. *I. T.* 80 ἐξεδροὶ χθονός.

1387 f. μεταδρομοὶ.. κύνες, the Erinys. Cp. Aesch. *Ch.* 1054 σαφῶς γὰρ αἶδε μητρὸς ἔγκοτοι κύνες. *Eum.* 246 ὡς κύων νεβρόν | πρὸς αἷμα καὶ σταλαγμὸν ἔκμαστέομεν. *Ag. Ran.* 472 Κωκυτοῦ τε περὶδρομοὶ κύνες.

1389 ἀμμένει was in the schol.'s text (see cr. n.), and is clearly better than ἀμμένει. For the apocope of ἀνά in comp., cp. *Ant.* 1275.

1390 τοῦμῶν φρενῶν δνειρον: cp. 492 n.—αἰωρούμενον. Cp. *Her.* 8. 100 (of Mardonius) ὑπὲρ μεγάλων αἰωρηθέντα, 'in suspense concerning great issues' (victory or death). *Thuc.* 7. 77 (Nicias) ἐν τῷ αὐτῷ κινδύνῳ τοῖς φαυλοτάτοις αἰωρούμαι.

1391 f. ἐνέρων..ἀρωγός. Orestes is the champion, not only of his father's spirit, but also of Hades, who is 'not

regardless' (184), and of the other powers invoked by Electra from the nether world (110 ff.). Cp. *O. T.* 126 λαῖον δ' ὀλωλ-ότος | οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγγίγνεται.

1393 ἀρχαίωπλouta. He is to eject the usurper, and to recover his inheritance (cp. 72: 162: 1290).

1394 νεακόνητον αἷμα χειροῖν ἔχων. The words, if sound, mean, 'bearing keen-edged death in his hands.' αἷμα is the deed of blood by which vengeance is to be taken. νεακόνητον refers primarily to the keen edge of the weapon (sword or dagger) with which the blow is to be dealt; but may suggest also the keen edge of the avengers' resolve (Aesch. *Th.* 715 τεθηγμένον τόλ μ' οὐκ ἀπαμβλυνεῖς λόγῳ).

The bold use of αἷμα may be illustrated by Aesch. *Ch.* 932 πολλῶν αἱμάτων, 'many deeds of blood'; Eur. *Or.* 284 ἐργασταὶ δ' ἐμοὶ | μητρῶν αἷμα, 'the murder of a mother.' It should be remembered that Orestes does not enter the house with a weapon displayed in his hands. The sword or dagger is concealed. We may be sure, then, that, whether αἷμα is genuine or not, at least Sophocles did not use any word (such as μάχαιραν) denoting a weapon; since then the words χειροῖν ἔχων would necessarily have had their literal sense, 'holding in

5 ὁ Μαίας δὲ παῖς

1395

6 Ἑρμῆς σφ' ἄγει δόλον σκότω

7 κρύψας πρὸς αὐτὸ τέρμα, κούκέτ' ἀμμένει.

στρ. ΗΛ. ὦ φίλταται γυναῖκες, ἄνδρες αὐτίκα

τελοῦσι τοῦργον· ἀλλὰ σίγα πρόσμνε.

ΧΟ. πῶς δῆ; τί νῦν πράσσουσιν; ΗΛ. ἡ μὲν ἐς τάφον  
λέβητα κοσμεῖ, τὰ δ' ἐφέστατον πέλας. 1401

ΧΟ. σὺ δ' ἐκτὸς ἦξας πρὸς τί; ΗΛ. φρουρήσουσ' ὅπως  
Αἰγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.

ΚΑ. αἰαί· ἰὼ στέγαι

φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέαι. 1405

ΗΛ. βοᾷ τις ἔνδον· οὐκ ἀκούετ', ὦ φίλοι;

ΧΟ. ἤκουσ' ἀνήκουστα δύστανος, ὥστε φρίξαι.

For conjectures, see below.

1396 L has Ἑρμῆς ἐ ἄγει, with an erasure after ἐ rather larger than the space for one letter. Nothing is legible in the erasure, except what seems to be the beginning of π. [Some discern ξ in the erasure, and σ written above it: I fail to do so.] ἐπάγει A, and Ald.: ἐπεισάγει E: σφ' ἄγει Γ, L<sup>2</sup> (=Lb), and Vindobonensis. For conjectures, see below.

1398 ἄνδρες] ἄνδρες MSS.

1399 τελοῦσι] In L ἔσω is written above (i.e. ἔσω, in the house).

1401 τῷ δ'] The scribe of L wrote τῷδ', but ὦ has been

the hands'; they could no longer have meant, as the context requires them to mean, simply, 'charged with,' 'bearing with him.' This fact—that some *abstract* word is required—is, to my mind, the strongest argument in favour of αἶμα.

If νεᾶκονητον is right, the α must be short. The verse corresponds with 1387 μέτ : ἄδρῆμοι κάκ | ὦν πᾶν | οὐργήματ | ὦν Λ ||, a dochmiac dimeter. Now, analogy would suggest that νεᾶκονητον is Doric for νεηκόνητον. Cp. νεηκονής (Ai. 820): νεηκός (Hom.): νεηλιφής (νέος, ἀλειφω, Arist.). Even when the second part of the compound begins with a consonant, we find such forms as νεᾶγενής ([Eur.] I. A. 1623), νεηθαλής, νεητομος, νεηπάτος. Yet at least two exceptions occur. (1) νεᾶλής in Nicander *Alexiph.* 358 and 364; although the α is normally long. (2) *Anthol. Pal.* 7. 13 παρθενικὴν νεᾶοῖδον: in an epigram ascribed to Leonidas of Tarentum, c. 280 B.C. It seems possible, then, that Sophocles should have written νεᾶκόνητον.

Other interpretations, and the various conjectures, are considered in the Appendix.

1395 f. ὁ Μαίας δὲ παῖς. Hermes χθόνιος, whom Electra had already in-

voked (111), acts here in his twofold quality as πομπαῖος and δόλιος. Cp. Ph. 133 Ἑρμῆς δ' ὁ πέμπων δόλιος ἡγήσαιο νῶν. A like part is assigned to him in the *Choephori*, 727 χθόνιον δ' Ἑρμῆν | .. τοῖσδ' ἐφοδεῦσαι | ξιφοδηλήτοισιν ἀγῶνις: ib. 812 ξυλλάβοι δ' ἐνδίκως | παῖς ὁ Μαίας ἐπιφορώτατος (like a favouring wind) | πρᾶξιν οὐρίαν θέλων.

Ἑρμῆς σφ' ἄγει is the most probable reading. The erasure in L, and the variants in later MSS., have prompted conjectures. Thus Neue, whom Nauck and Wecklein follow, writes ἐπὶ σφ' ἄγει: G. Wolff suggests ἐξῆς σφ' ἄγει: Kvíčala, σφ' ἐπεξάγει. But it is rash to assume that Ἑρμῆς has a gloss: cp. [Eur.] *Rhes.* 216 ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκέισε καὶ πάλιν | πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἀναξ. If the σ of σφ' had been lost after Ἑρμῆς, φ' ἄγει might have led to ἐπάγει, and this to mistaken remedies, such as ἐπεισάγει (cr. n.).

1398—1510 Exodos: the vengeance.

1398—1441 A kommos. It falls into two principal parts. (1) 1398—1421; the death of Clytaemnestra. (2) 1422—1441; Orestes and Pylades re-enter; Aegisthus approaches; and they prepare to receive him.

and Hermes, son of Maia, who hath shrouded the guile in darkness, leads him forward, even to the end, and delays no more.

[Enter ELECTRA from the house.

EL. Ah, dearest friends, in a moment the men will do the Strophe. deed ;—but wait in silence.

CH. How is it?—what do they now?

EL. She is decking the urn for burial, and those two stand close to her.

CH. And why hast thou sped forth?

EL. To guard against Aegisthus entering before we are aware.

CLYTAEMNESTRA (*within*). Alas! Woe for the house forsaken of friends and filled with murderers!

EL. A cry goes up within :—hear ye not, friends?

CH. I heard, ah me, sounds dire to hear, and shuddered!

altered to  $\acute{\omega}$ , and a line drawn through  $\iota$ .

(though written above in the Ienensis), and Ald.: it was added by Reiske. Triclinius filled the gap by inserting  $\alpha\upsilon\tau\omicron\varsigma$  after  $\text{Αἰγισθος}$ .

**1405**  $\pi\lambda\acute{\epsilon}\alpha\iota$ ]  $\pi\lambda\acute{\epsilon}\alpha$  Elmsley on Eur. *Med.* 259.

**1403**  $\eta\mu\acute{\alpha}\varsigma$  is omitted in the MSS.

**1404**  $\alpha\iota\alpha\iota$  Hermann:  $\alpha\iota$   $\alpha\iota$  L.

**1406**  $\tau\iota\varsigma$ ]  $\tau\iota\varsigma$   $\Gamma$ , L<sup>2</sup>.

**1407**  $\alpha\eta\eta\kappa\omicron\upsilon\sigma\tau\alpha$ ] In L the  $\upsilon$  has been added in a smaller character by a corrector. The two vv. in L are divided thus:  $\eta\kappa\omicron\upsilon\sigma'$   $\alpha\eta\eta\kappa\omicron\upsilon\sigma\tau\alpha$   $\delta\acute{\iota}$   $\sigma\tau\alpha\nu\omicron\sigma'$   $\acute{\omega}$   $\sigma\tau\epsilon$   $\phi\rho\acute{\iota}\xi\alpha\iota$ .— $\phi\rho\acute{\iota}\xi\alpha\iota$  Pal.,

The general structure of this kommos is clearly strophic; but critics differ on details. The simplest view is that of Dindorf and others, that vv. 1398—1421 form a single strophe, = antistr. 1422—1441. The lyric verses 1407, 1413—4, and 1419—1421, correspond respectively with 1428, 1433—4, and 1439—1441: for these, see Metrical Analysis. It is usually held, with Hermann, that the correspondence of the iambic trimeters also must be exact. This makes it necessary to assume a gap in our text after v. 1427 (n.), and a second after 1429 (n.), besides the defect in 1432. See Appendix.

**1398** Electra hastens out of the house. She performs the part of an  $\epsilon\acute{\xi}\acute{\alpha}\gamma\gamma\epsilon\lambda\omicron\varsigma$ , so far as to describe the situation at this moment in the house: then Clytaemnestra's cry is heard, like that of the dying king in Aesch. *Ag.* 1343 ff. In the *Orestes* (408 B.C.) Electra has a similar part, perhaps suggested by this. Helen's cry is heard within, and Electra says to the Chorus (1297),  $\eta\kappa\omicron\upsilon\sigma\alpha\theta'$ ;  $\alpha\eta\delta\rho\epsilon\varsigma$   $\chi\epsilon\acute{\iota\rho}$   $\epsilon\chi\omicron\upsilon\sigma\iota\nu$   $\acute{\epsilon}\nu$   $\phi\acute{\omicron}\nu\omega$ .

**1399**  $\tau\epsilon\lambda\omicron\upsilon\sigma\iota$ , fut. This 'Attic' fut. of  $\tau\epsilon\lambda\acute{\omega}$  is frequent; e.g. 1435; *O. T.* 232; *O. C.* 630, 881, 1634, etc. But  $\tau\epsilon\lambda\acute{\epsilon}\sigma\omega$  has also good authority: Dem. or. 21 § 66  $\delta\iota\alpha\tau\epsilon\lambda\acute{\epsilon}\sigma\omega$ ; Plat. *Rep.* 425 E  $\delta\iota\alpha\tau\epsilon\lambda\acute{\epsilon}\sigma\omicron\upsilon\sigma\iota\nu$ .

**1400 f.**  $\tau\acute{\alpha}\phi\omicron\nu$  (cp. 1140 n.). Nothing would be gained by reading  $\tau\alpha\phi\eta\nu$  (1210).— $\lambda\acute{\epsilon}\beta\eta\tau\alpha$ , the urn: cp. Aesch. *Ag.* 444  $\sigma\omicron\pi\omicron\delta\omicron\upsilon$   $\gamma\epsilon\mu\acute{\iota}\xi\omega\nu$   $\lambda\acute{\epsilon}\beta\eta\tau\alpha\varsigma$   $\epsilon\upsilon\theta\acute{\epsilon}\tau\omicron\nu$ .— $\kappa\omicron\sigma\mu\epsilon\acute{\iota}$ . In *Il.* 23, 253 f. the golden urn containing the bones of Patroclus is 'covered with a linen veil.' In *Il.* 24, 796 the urn with Hector's ashes is 'shrouded in soft purple robes.' Leaf observes there: 'In Etruscan graves very fine linen covers are found spread on the stools on which stand the urns containing the ashes.' Some such 'dressing' is denoted by  $\kappa\omicron\sigma\mu\epsilon\acute{\iota}$  here; but wreaths of flowers may also be meant.

**1404**  $\alpha\iota\alpha\iota$ :  $\iota\acute{\omega}$   $\sigma\tau\acute{\epsilon}\gamma\alpha\iota$ . Dindorf (*Metra* p. 106) reads these words as a dochmiac (— — — —): Nauck and Wecklein take them as an iambic tripod (— — — —). The latter view seems correct. The hiatus after  $\alpha\iota\alpha\iota$  is excused by the pause. Cp. *Ani.* 1276  $\phi\epsilon\upsilon$   $\phi\epsilon\upsilon$ ,  $\acute{\omega}$   $\pi\acute{\omicron}\nu\omicron\iota$ . *Ph.* 1106  $\alpha\iota\alpha\iota$   $\alpha\iota\alpha\iota$  (= 1086  $\acute{\omega}\mu\omicron\iota$   $\mu\omicron\iota$   $\mu\omicron\iota$ ).

**1407**  $\alpha\eta\eta\kappa\omicron\upsilon\sigma\tau\alpha$ , lit., 'not to be heard': then, 'dreadful to hear'; cp.  $\delta\rho\omicron\eta\tau\alpha$ . So Eur. *Hipp.* 362  $\epsilon\kappa\lambda\upsilon\epsilon\varsigma$ ,  $\acute{\omega}$ , |  $\alpha\eta\eta\kappa\omicron\upsilon\sigma\tau\alpha$   $\tau\acute{\alpha}\varsigma$  |  $\tau\upsilon\rho\acute{\alpha}\nu\eta\kappa\omicron\nu$   $\pi\acute{\alpha}\theta\eta$   $\mu\acute{\epsilon}\lambda\epsilon\alpha$   $\theta\rho\epsilon\omicron\mu\acute{\epsilon}\nu\alpha\varsigma$ . Antiphon or. 1 § 22  $\delta\epsilon\eta\sigma\epsilon\tau\alpha\iota$   $\alpha\theta\acute{\epsilon}\mu\mu\alpha$   $\kappa\alpha\iota$   $\alpha\tau\acute{\epsilon}\lambda\epsilon\sigma\tau\alpha$   $\kappa\alpha\iota$   $\alpha\eta\eta\kappa\omicron\upsilon\sigma\tau\alpha$   $\kappa\alpha\iota$   $\theta\epsilon\omicron\acute{\iota}\varsigma$   $\kappa\alpha\iota$   $\acute{\upsilon}\mu\acute{\iota}\nu$ .



- ΚΛ. οἶμοι τάλαινα· Αἰγισθε, ποῦ ποτ' ὦν κυρεῖς;  
 ΗΛ. ἰδοὺ μάλ' αὖ θροεῖ τις. ΚΛ. ὦ τέκνον τέκνον, 1410  
 οἴκτιρε τὴν τεκοῦσαν. ΗΛ. ἀλλ' οὐκ ἐκ σέθεν  
 ῥακτίρεθ' οὗτος οὐδ' ὁ γεννήσας πατήρ.  
 ΧΟ. ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν \*σοι  
 μοῖρα καθαμερία φθίνει φθίνει.  
 ΚΛ. ὦμοι πέπληγμαι. ΗΛ. παῖσον, εἰ σθένεις, διπλῆν. 1415  
 ΚΛ. ὦμοι μάλ' αὖθις. ΗΛ. εἰ γὰρ Αἰγίσθω γ' ὁμοῦ.  
 ΧΟ. τελούσ' ἀραί· ζῶσιν οἱ γὰς ὑπαὶ κείμενοι.  
 παλῖρρυτον γὰρ αἰμ' ὑπεξαίρουσι τῶν κτανόντων 1420  
 οἱ πάλοι θανόντες.

ἀντ. καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεῖρ  
 σταῖζει θυηλῆς Ἄρεος, οὐδ' ἔχω \*ψέγειν.

and Hermann: φρίξαι most MSS., and Ald.

1410 ὦ τέκνον τέκνον T (Triclinius), Vindobonensis: ὦ τέκνον ὦ τέκνον L (in which these words form a separate v.), with most MSS., and Ald. 1412 οὐδ' Vindobonensis, Dindorf: οὐθ' L, with most MSS., and Ald.

1413 ὦ πόλις, ὦ γενεὰ] Gomperz conj. ὦ Πέλοπος γενεὰ, which Nauck and Wecklein adopt.—νῦν σοι is suggested by Hermann (who, however, kept σε), and independently by R. Whitelaw (*Sophocles translated into English Verse*, p. 437). νῦν σε MSS.: Bellermand writes νῦν σοῦ. 1414 καθαμερία Triclinius, and r: καθ' ἡμέρια L: καθημερία A, with most MSS., and

1410 ἰδοῦ, referring to *sound* (as we could say, 'there!'): so *Ai.* 870 ἰδοῦ, | δοῦπον αὖ κλύω τινά.—μάλ' αὖ: O. C. 1477 ἔα, ἰδοῦ μάλ' αὖθις ἀμφίσταται | δια-  
 πρῶσιος ὁτοβος.

1411 f. ἐκ σέθεν: for ἐκ, cp. O. C. 51  
 κοῦκ ἄτιμος ἐκ γ' ἐμοῦ φανεῖ.—ὁ γεννήσας  
 πατήρ: cp. 261: *Tr.* 311 ὁ φεύσας  
 πατήρ: O. T. 793 τοῦ φυτεύσαντος πατρός.

1413 f. The traditional reading  
 φθίνει φθίνει is vindicated, and all diffi-  
 culty is removed, by the slight change of  
 σε to σοι. The μοῖρα καθαμερία is the  
 fate which has afflicted the house day  
 by day. In the only other place where  
 καθαμερία occurs (*Eur. Ph.* 229), it has  
 this sense, 'daily'; nor is any other,  
 indeed, tenable. (Cp. 259 κατ' ἡμῶν.)  
 This fate is now being extinguished  
 (φθίνει) by the righteous act of venge-  
 ance, which, according to the poet's view  
 in this play, closes the misfortunes of the  
 race (cp. 1510 τῇ νῦν ὁρμῇ τελευθῆν).  
 For φθίνειν said of an *enēl* which wanes  
 or dies out, cp. fr. 718 (ὕβρις).. ἀνθεῖ τε  
 καὶ φθίνει πάλιν.

Others explain as follows. (1) Keep-  
 ing both σε and φθίνει φθίνει: 'fate is de-

stroying thee *this day*.' But the alleged evi-  
 dence for a transitive use of φθίνειν is very  
 small and doubtful: see Appendix. (2)  
 Keeping σε, but reading φθίνειν φθίνειν:  
 'now it is the doom of *this day* that thou  
 shouldst fade.' Both these versions force  
 an impossible sense on καθαμερία. That  
 explanation of it was a mere makeshift of  
 the scholiast; ὦ γενεὰ τοῦ οἴκου τούτου,  
 κατὰ ταύτην σε τὴν ἡμέραν ἣ μοῖρα  
 εἰς φθορὰν καὶ ἐλάττωσιν τοῦ γένους ἄγει.

Nor is the objection to these inter-  
 pretations merely verbal. They repre-  
 sent the Chorus as *deploring* that doom  
 of the race which entails yet another  
 deed of bloodshed. But, as Whitelaw  
 well observes, this commits Sophocles to  
 the Aeschylean view of the vengeance  
 'as a new crime in the series of crimes'  
 (*Translation*, p. 437). The Chorus are  
 in the fullest sympathy with the avengers.  
 They regard the slaying of Clytemnestra  
 not as a new calamity, but as a welcome  
 retribution: cp. 1434 τὰ πρὶν εὖ θέμενοι,  
 and 1508 ff. The words ὦ πόλις, ὦ γενεὰ  
 express the feeling of these πολίτιδες  
 (1227) that the cause of the house is that  
 of the city. They hail the approaching

CLYT. (*within*). O hapless that I am!—Aegisthus, where, where art thou?

EL. Hark, once more a voice resounds!

CLYT. (*within*). My son, my son, have pity on thy mother!

EL. Thou hadst none for him, nor for the father that begat him.

CH. Ill-fated realm and race, now the fate that hath pursued thee day by day is dying—is dying!

CLYT. (*within*). Oh, I am smitten!

EL. Smite, if thou canst, once more!

CLYT. (*within*). Ah, woe is me again!

EL. Would that the woe were for Aegisthus too!

CH. The curses are at work; the buried live; blood flows for blood, drained from the slayers by those who died of yore.

[*Enter ORESTES and PYLADES from the house.*]

Behold, they come! That red hand reeks with sacrifice to Ares; nor can I blame the deed. Anti-strophe.

Ald.—*φθίνει φθίνει* L (the first *ι* of the second *φθίνει* made from *ο*). *φθίνει φθίνει* is also in Γ, L<sup>2</sup>, Pal., T: while A, with a few others, and the Aldine, have *φθίνει* only once. Hermann wrote *φθίνειν, φθίνειν*. Dindorf conj. *φθίνειν ἔχει*. Blaydes gives *φθίνειν φθίσει* (dat. of *φθίσις*). **1416** *Αἰγίσθω γ'* γ' Hermann: θ' L, with most MSS., and Ald.: δ' r. **1417—1421** L divides the vv. thus:—*τελοῦσ'*—| *γάσ'*—| *πολλύρρυτον*—| *κτανόντων..θανόντες*. **1417** *τελοῦσ'* Triclinius: *τελοῦσιν* L, A, etc., and Ald. **1419** *παλῖρρυτον* Bothe: *πολύρρυτον* MSS. (*πολλύρρυτον* L). Fröhlich conj. *νερόρρυτον*. **1422 f.** The MSS. and the Aldine give these two vv. to Electra. Hermann first restored them to the Chorus. **1423** L has the *υ* of

deliverance of Mycenae from the tyrants. The change of *ὦ πόλις, ὦ γενεὰ* into *ὦ Πέλοπος γενεὰ* (cr. n.) is equally rash and infelicitous.

**1415 f.** Cp. Aesch. *Ag.* 1343 ΑΓ. ὦμοι, πέπληγμαι καιρίαν πληγὴν ἔσω... 1345 ὦμοι μάλ' αἰθῆς, δευτέραν πεπληγμένους.—*διπλὴν*: cp. *O. C.* 544 *δευτέραν ἔπαισας*: *Ant.* 1307 *τί μ' οὐκ ἀνταῖαν | ἔπαισέν τις...*

*εἰ γὰρ Αἰγίσθω γ' ὁμοῦ* (adv.). The dat., suggested by *ὦμοι*, depends on the notion which that exclamation implies; as if (*e.g.*) *κακὸν ἦκει μοι* were followed by *εἰ γὰρ Αἰγίσθω γ' ὁμοῦ ἦκεν*. This is simpler than to supply (a) *ἐπλήγης* or (b) *ἐβόας*, taking *ὁμοῦ* as a prep.—The reading *Αἰγίσθω θ' ὁμοῦ*, though not impossible, is very awkward. The sense would be: 'Oh that thou wert crying,—'and woe to Aegisthus also'!

**1417 f.** *τελοῦσ'* ἀρα, 'are doing their work.' *τελοῦσι* is transitive, though the object (*τὸ ἔργον*) is not expressed. Cp. *Tr.* 825 n.—*οἱ...κέμενοι*, Agamemnon:

for the plur. (like *οἱ...θανόντες*, 1421), cp. 146 *γονέων*, n.—*ὑπαί*: 711 n.

**1419 f.** *παλῖρρυτον*: cp. 246 *πάλιν | δώσουσ'* ἀντιφόνους δίκας: *Od.* i. 379 *παλιντιτα ἔργα*, deeds of retribution. In Eur. *El.* 1155 *παλῖρρους..δίκαι* is 'the turning tide of justice,' which comes upon the guilty.—*ὑπέξαιρούσι*: cp. Eur. *Hipp.* 633 *ὄλβον δωμάτων ὑπέξελάν*.

**1422 f.** *καὶ μὴν*: 78 n.—*στάζει θυηλῆς*: the gen. depends on the notion of fullness; cp. *O. C.* 16 *βρύων | δάφνης*: fr. 264 *ἀραχνῶν βρίθει*. (There is no other example of *στάζω* in this constr., for in fr. 491, *ὅπδν..στάζοντα τομῆς*, the sense is, 'sap dripping from the cleft wood.')—The *θυηλὴ* is *φόνος*. Cp. Shakesp. *H. IV.*, pt. 1, act 4, sc. 1, 113, 'They come like sacrifices in their trim, | And to the fire-eyed maid of smoky war | All hot and bleeding will we offer them.'

*ψέγειν*, Erfurd't's correction of *λέγειν*, deserves the favour which it has found with almost all editors from Hermann onwards. If *λέγειν* be sound, the sense

- ΗΛ. Ὀρέστα, πῶς κυρεῖτε; ΟΡ. τὰν δόμοισι μὲν  
καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425
- ΗΛ. τέθνηκεν ἡ τάλαινα; ΟΡ. μηκέτ' ἐκφοβοῦ  
μητρῶν ὥς σε λῆμ' ἀτιμάσει ποτέ.
- ΧΟ. παύσασθε. λεύσσω γὰρ Αἰγισθον ἐκ προδῆλου.
- ΗΛ. ὦ παῖδες, οὐκ ἄψορρον; ΟΡ. εἰσορᾶτε ποῦ 1430  
τὸν ἄνδρ'; ΗΛ. ἐφ' ἡμῖν οὗτος ἐκ προαστίου  
χωρεῖ γεγηθῶς — — — — —
- ΧΟ. βάτε κατ' ἀντιθύρων ὅσον τάχιστα,

θυγλῆς in an erasure.—*ψέγειν* Erfurdt: *λέγειν* MSS.

1424 κυρεῖτε Reisig and Elmsley: κυρεῖ L, with most MSS., and Ald.: κυρεῖ γε Triclinius: κυρεῖ δὲ Hermann. Kolster conj. κυρεῖ τὰδ'; ἐν (others, τὰδ'; ἐν: or τὰ γ' ἐν): Wecklein, κυρεῖ; λέγ' ἐν.

1426 τέθνηκεν ἡ τάλαινα] The MSS. and Ald. give these words to Orestes. Erfurdt restored them to Electra.

1427 After this v. Erfurdt supposed three vv. to be lost. See below.

1428 ε. λεύσσω] In L the second σ has been added above the line.—After ἐκ προδῆλου Seidler, Hermann and others suppose the loss of a trimeter.

1430 εἰσορᾶτε ποῦ r: εἰσορᾶτέ που L (but the accent on ἐ is from a later hand), with

must be, 'utterance fails me,'—at a moment so terrible. But οὐδ' ἔχω λέγειν is not equivalent to οὐδ' ἔχω φωνεῖν, nor, again, to οὐδ' ἔχω τί λέγω (or τί φῶ). It ought to mean rather, 'nor can I describe' (what I see): which would be strange here. Hermann suggested that οὐδ' ἔχω λέγειν might be an unfinished sentence,—'but I cannot tell..' (whether the avengers have accomplished their deed). This, however, as he allows, would be frigid. So also would ψέγειν be, if explained in his way ('I cannot complain that they have not well dyed their swords'). Taken, however, in its natural sense, 'nor can I blame the deed,' ψέγειν is forcible enough. In Aesch. *Ch.* 989 the converse corruption took place, λέγω becoming ψέγω.

1424 κυρεῖτε is a certain correction of κυρεῖ. With Hermann's conjecture, κυρεῖ δὲ, the sense would be, 'now, how goes it?'—δὲ giving animation to the question.

1425 ἐθέσπισεν: cp. 36 f. Contrast the calm confidence of Orestes with his words of anguish in Aesch. *Ch.* 1016 f., ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἀξίηλα νίκης τῆσδ' ἔχων μιάσματα.

1426 ε. ἐκφοβοῦ. ὥς: 1309 n. The sense of λῆμα is not necessarily either good or bad; thus Pind. *P.* 8. 44 τὸ γενναῖον. | ..λῆμα: *O. C.* 960 λῆμ' ἀναιδές: though it generally implies at least a strong spirit. Cp. however Pind. *P.* 3.

24 ἔσχε τοιαῦταν μεγάλην ἀράταν | καλλιπέπλου λῆμα Κορωνίδος, where, as here, λῆμα implies blame, though it has no epithet (Gildersleeve happily renders, 'wilful Coronis').

After v. 1427 Erfurdt and others suppose the loss of three verses answering to vv. 1404—1406 (*αἰαῖ... φῖλαι*): see note in Appendix on 1398. The context itself, however, does not indicate any lacuna. In a calmer scene, doubtless, we might have looked for some comment from Electra on the announcement that Clytaemnestra is dead. But this is a passage full of excitement and hurrying action. The warning παύσασθε in 1428 is sufficiently justified by the brief dialogue between Orestes and Electra which has already taken place (1424—1427).

1429 ἐκ προδῆλου, like ἐκ τοῦ ἐμφανέος (*Her.* 4. 120), ἐκ τοῦ προφανοῦς (*Thuc.* 3. 43 § 3), ἐκ τοῦ φανεροῦ, etc.: ἐκ being used as above in 455, 725. In this adverbial phrase the adj. is merely a stronger δῆλος, as in *Az.* 1311 θανεῖν προδῆλως ('before all eyes'). Its other sense was 'clear beforehand' (*Dem.* or. 18 § 196 εἰ. ἣν σοι πρόδηλα τὰ μέλλοντα).

Here, again, it is supposed that we have lost a trimeter, answering to 1409. (Hermann suggests ἀλλ' ἐξῆκοντο γ', ὥς παρεσκευάμεθα.) But the context, at least, does not show any gap in the sense.

1430 ὦ παῖδες: cp. 1220 ὦ παῖ, n.—οὐκ ἄψορρον, sc. εἰσῆτε, into the house.

EL. Orestes, how fare ye? OR. All is well within the house, if Apollo's oracle spake well.

EL. The guilty one is dead? OR. Fear no more that thy proud mother will ever put thee to dishonour.

\* \* \* \* \*

CH. Cease; for I see Aegisthus full in view.

EL. Rash boys, back, back! OR. Where see ye the man?

EL. Yonder, at our mercy, he advances from the suburb, full of joy.

CH. Make with all speed for the vestibule;

most MSS., and Ald.

**1431 f.** τὸν ἀνδρ'; ΗΛ. ἐφ' ἡμῖν οὗτος] So Hermann. In L and most MSS. the words are divided thus: τὸν ἀνδρ' ἐφ' ἡμῖν; ΗΛ. οὗτος κ.τ.λ. The Aldine gives to Electra the whole passage from ὦ παῖδες (1430) to γεγηθὼς inclusive, and has ὑμῖν instead of ἡμῖν. Nauck would prefer, τὸν ἀνδρ' ἐφ' ἡμῖν τοῦτον; ΗΛ. ἐκ προαστίου κ.τ.λ.: or, with Martin, τὸν ἀνδρ' ἰόντ' ἐφ' ἡμῖν; ΗΛ. ἐκ προαστίου | χωρεῖ γεγηθὼς οὗτος. One MS. (Pal.) has χωρεῖ γεγηθὼς οὗτος ἐκ προαστίου.—As Hermann saw, the second part of a trimeter has been lost after γεγηθὼς. **1433** κατ' ἀντιθύρων] Blaydes conj. κατ' ἀντίθυρον τὸδ', ὥς in his text he writes κατ' ἀντίθυρ', ὥς. Paley conj. κατ' ἀντίθυρον δ'.—κατάντι θυρῶν

Cp. *Ai.* 369 οὐκ ἐκτὸς ἀπορρον ἐκνεμεῖ πόδα; *O. T.* 430 n.

**1431** ἐφ' ἡμῖν, 'in our power'; cp. *O. C.* 66 ἡ πὶ τῷ πλήθει λόγος; *Ph.* 1003 μὴ πὶ τῷδ' ἔστω τάδε. *Xen. An.* 3. 1. 35 ὥς μήποτ' ἐπὶ τοῖς βαρβάροις γενώμεθα, ἀλλὰ μάλλον...ἐκείνοι ἐφ' ἡμῖν. The sense of ἐφ' ἡμῖν is the reason for giving the words to Electra, and not, as L does (cr. n.), to Orestes.—Not, 'towards us.' With a dat. denoting persons, ἐπὶ would mean rather 'against,' as in *Od.* 10. 214 οὐδ' οἱ γ' ὠρμήθησαν ἐπ' ἀνδράσιν. It is different when the dat. denotes a place, though even then such a sense for ἐπὶ is rare; *Il.* 5. 327 νηυσὶν ἐπὶ γλαφυρῆσιν ἐλαυνέμεν ('towards').

Some have thought that the words of Orestes in this v. should be metrically equivalent to those of Clyt. in 1411, οἴκτιρε τὴν τεκοῦσαν. Nauck, for example, proposes τὸν ἀνδρ' ἐφ' ἡμῖν τοῦτον; This seems, however, a groundless assumption.

**1432** χωρεῖ γεγηθὼς. The rest of the trimeter is lost. Hermann suggests κάρτα σὺν σπουδῇ ποδός.

**1433** βάτε κατ' ἀντιθύρων, 'make for the vestibule.' If the words are sound, κατὰ, lit. 'down upon,' denotes *the point on which* the rapid movement is directed. The application of κατὰ, with gen., to downward movement, in the literal sense, is not rare; cp. *Il.* 13. 504 αἰχμῇ...κατὰ γαίης | ῥχετ'; 3. 217 κατὰ χθονὸς ὀμματα

πήξας. Again, it can denote 'descent upon' in a purely figurative sense (λέγειν κατὰ τινας). The peculiarity here is that, while the movement is literal, the descent is figurative. Even κατὰ σκοποῦ τοξεύειν (*Herodian* 6. 7. 19) is different, since the arrow is conceived as describing a curve. I do not know any real parallel for this use of κατὰ. It seems to justify some suspicion of the text.

The word ἀντίθυρον is known only from the following passages. (1) *Od.* 16. 159 στή δὲ κατ' ἀντίθυρον κλισίης, describing a position outside of the hut: usually rendered, 'he stood over against the doorway.' (2) In *Lucian Alex.* 16 τὸ ἀντίθυρον is the wall *opposite to the door* of a room; in this wall a second door is made, to admit of a crowd streaming through the room. In *Lucian Symp.* 8 the sense is the same.

Here, τὰ ἀντίθυρα seems to mean, as in the *Odyssey*, a place close to the doors; probably just *inside* of them, and (from that point of view) 'over against them'; a vestibule, or entrance-hall. Cp. 328 πρὸς θυρῶνος ἐξόδους. As προθυρῶν was a collateral form of πρόθυρον (*Etym. Magn.* 806. 4, etc.), ἀντιθυρῶν may have been such a form of ἀντίθυρον. If so, the desirable accus. for κατὰ could be at once obtained by κατ' ἀντιθυρῶν. The corrupt v. l. in one MS. (I), κατάντι θυρῶν, is also noteworthy. κατάντι does not occur: but in *Il.* 23. 116 we have κάταν-



νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὡς πάλιν.

OP. θάρσει· τελοῦμεν. ΗΛ. ἦ νοεῖς ἔπειγέ νυν. 1435

OP. καὶ δὴ βέβηκα. ΗΛ. τάνθάδ' ἂν μέλοιτ' ἐμοί.

XO. δι' ὥτ' ὅς ἂν παῦρά γ' ὡς ἡπίως ἐννέπειν  
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς ὀρούσῃ 1440  
πρὸς δίκας ἀγῶνα.

### ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,

οὓς φασ' Ὀρέστην ἡμῖν ἀγγεῖλαι βίον

λελοιπόθ' ἱππικοῖσιν ἐν ναυαγίοις;

σέ τοι, σέ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος 1445

χρόνῳ θρασείαν· ὡς μάλιστα σοὶ μέλειν

οἶμαι, μάλιστα δ' ἂν κατειδυῖαν φράσαι.

ΗΛ. ἔξοιδα· πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἂν

ἔξωθεν εἶην τῶν ἐμῶν τῆς φιλτάτης.

ΑΙ. ποῦ δῆτ' ἂν εἶεν οἱ ξένοι; δίδασκέ με. 1450

ΗΛ. ἔνδον· φίλης γὰρ προξένου κατήνυσαν.

Γ: see below. **1434** τάδ' ὡς πάλιν MSS. For ὡς, Dindorf conj. αἶ: Gleditsch, εὖ: Fritsch, τάδ' ὡς τελείν. Heimsoeth would read τάδ' αἶ, omitting πάλιν: Hartung, πάλιν, omitting τάδ' ὡς. **1435** The words ἦ νοεῖς are given by the MSS. to Orestes; Erfurdt restored them to Electra.—νυν Turnebus: νῦν MSS. **1437**

—**1441** δι' ὥτ' ὅς...ἀγῶνα. Triclinius restored these vv. to the Chorus; in L and other MSS., as in the Ald., they are given to Electra.—L divides {the vv. thus:— δι' ὥτ' ὅς—| ἡπίως—| πρὸς—| ὀρούσῃ...ἀγῶνα. **1438** ἡπίως] γρ. νηπίωι (with

·ον· written above), S in L. ἡπίον Triclinius. **1440** L has the ν of λαθραῖον in an erasure. **1441** In L two or three letters have been erased after ὀρούσῃ.

**1442** φωκεῖς L, with ἦ written above by the 1st hand. **1443** ἡμιν L. **1445**

τα, 'down hill,' as opp. to ἀναντα. This suggests another possibility, with θυῶνα, —**βάτε κάταντα θυῶν**, where κάταντα would be explained by a gesture, 'haste down there to the porch.'

**1434** εὖ θέμενοι: cp. O. T. 633 νεῖκος εὖ θέσθαι: fr. 324 ἦν παρὸν θέσθαι καλῶς | αὐτὸς τις αὐτῷ τὴν βλάβην προσθῆ φέρων: Eur. Bacch. 49 τάνθένδε θέμενος εὖ.—**τάδ'** ὡς πάλιν, sc. εὖ θῆσθε. For πάλιν as= 'in their turn,' cp. 371.

**1435** ἦ νοεῖς, lit., hasten 'on the path that thou hast in view,'—i.e., to the execution of the plan within the house. Cp. Ai. 868 πᾶ γὰρ οὐκ ἔβαν ἐγώ;

The ground for giving the words ἦ νοεῖς to Electra, rather than to Orestes (cr. n.), is not merely that her share in this verse then becomes the same as in v. 1415. That ground would be incon-

clusive (cp. 1431 n.). The better reasons are these: (1) the simple τελοῦμεν is thus far more forcible. (2) ἦ νοεῖς, if said by Orestes, would be a feeble reference to the wish of the Chorus; as said by Electra, it is a natural comment on τελοῦμεν.

**1436** καὶ δὴ βέβηκα: cp. 558 n.: Tr. 345 καὶ δὴ βεβᾶσι.

**1437**—**1441** These verses are antistrophic to 1417—1421. δι' ὥτ' ὅς implies gentle, whispering tones; cp. Theocr. 14. 27 χάμιν τοῦτο δι' ὥτ' ὅς ἐγεντο πόχ' ἄσυχον οὕτως.—ὡς ἡπίως, 'as if kindly,' 'with seeming gentleness': not like ὡς ἐτητύμως in 1452.—λαθραῖον, as epith. of ἀγῶνα, has a predicative force,—'that he may rush upon his doom without foreseeing it'; it may thus be represented by an adv., 'blindly.'—δίκας ἀγῶνα. δίκη is the just retribution which awaits

that, as your first task prospered, so this again may prosper now.

OR. Fear not,—we will perform it. EL. Haste, then, whither thou wouldst.

OR. See, I am gone. EL. I will look to matters here.

[*Exeunt* ORESTES and PYLADES.

CH. 'Twere well to soothe his ear with some few words of seeming gentleness, that he may rush blindly upon the struggle with his doom.

[*Enter* AEGISTHUS.

AEGISTHUS.

Which of you can tell me, where are those Phocian strangers, who, 'tis said, have brought us tidings of Orestes slain in the wreck of his chariot? Thee, thee I ask, yes, thee, in former days so bold,—for methinks it touches thee most nearly; thou best must know, and best canst tell.

EL. I know, assuredly; else were I a stranger to the fortune of my nearest kinsfolk.

AEG. Where then may be the strangers? Tell me.

EL. Within; they have found a way to the heart of their hostess.

ναὶ σὲ Reiske: καὶ σὲ MSS., and Ald.

1446 μάλιστα σοὶ Blaydes and Fritzsche: μάλιστα σοὶ L, Ald., and vulg. 1449 τῶν ἐμῶν τῆς φιλτάτης r, and Ald. (the prevalent reading). L has τῶν ἐμῶν τε φιλτάτων, with τῆς (not ἡς) written above τε, and τῆς (not ἡς) above the τῶν of φιλτάτων. (It is probable that only ἡς and ἡς were written by the 1st hand, and that the τ in each case was added later.) Some of the later MSS., as L<sup>2</sup> and Pal., have τῶν ἐμῶν τῶν φιλτάτων: or τῶν ἐμῶν γε φιλτάτων.—Vauvilliers conj. τῶν ἐμοίγε φιλτάτων: Hartung, τῆς ἐμῶν τῶν φιλτάτων: Lenting and G. Wolff, τῶν ἐμῶν τῆς φιλτάτων. 1450 διδασκέ με] Schol. in L, γράφεται μήνυέ μοι. This may have come from the corrupt διδασκέ μοι (Pal., and 1st hand in E).—ἀν εἶεν] Nauck conj. ἀρ' εἰσιν, or (with δὴ for δῆτι) τὰ νῦν εἰσ'. 1451 ἔνδον' φίλης γὰρ προξένου] Hartung writes ἔνδον φίλης ἐς προξένου: Blaydes, ἔνδον' φίλης δ' ἐς προξένου, conjecturing also φίλης γὰρ ἐς ξένης

him. δίκης ἀγών is the struggle which this retribution brings upon him,—his conflict with the avenging power.

1444 ναυαγίους: cp. 730, where, however, it refers to the general wreck of chariots. Here it ought to denote the later and independent disaster, which affected the chariot of Orestes only.

1445 σέ τοι: cp. *Ant.* 441 n.—κρίνω=ἀνακρίνω, 'question': *Tr.* 314 τί δ' ἂν με καὶ κρίνεις; Cp. *Ant.* 399 n.

1448 f. συμφορᾶς, which can denote either good fortune (1230) or evil, suits the purposed ambiguity. For the ear of Aegisthus, her reply means: 'Of course I know; else I should be a stranger to the fortune of my nearest kinswoman,'—viz., her mother. She leaves him to decide whether she means that Clytaem-

nestra is afflicted or rejoiced by the news. And meanwhile ἡ συμφορὰ τῆς φιλτάτης has a further meaning—Clytaemnestra's death—which he cannot yet surmise.

Possibly this is the only ambiguity intended. But τῆς συμφορᾶς. τῶν ἐμῶν τῆς φιλτάτης might be genitive of ἡ συμφορὰ τῶν ἐμῶν ἢ φιλτάτη, 'the most welcome fortune of my kindred,'—i.e., 'my brother's return.' Cp. 1273 φιλτάταν | ὁδόν. To intend this as an inner meaning would certainly be quite in the manner of Sophocles; cp. *O. T.* 337 ὄργην ἐμέμψω τὴν ἐμὴν, τὴν σὴν δ' ὁμοῦ | ναλοῦσαν οὐ κατείδες.—For other views, see Appendix.

1451 φίλης γὰρ προξένου κατηνύσαν. The ostensible meaning is that they have reached her house, οἶκον being understood. Cp. *At.* 606 ἀνύσειν | ..Αἰδαν: *Ant.* 804

- ΑΙ. ἦ καὶ θανόντ' ἤγγειλαν ὡς ἐτητύμως;  
 ΗΛ. οὐκ, ἀλλὰ κατέδειξαν, οὐ λόγῳ μόνον.  
 ΑΙ. πάρεστ' ἄρ' ἡμῖν ὥστε κάμφανῇ μαθεῖν;  
 ΗΛ. πάρεστι δῆτα, καὶ μάλ' ἄζηλος θέα. 1455  
 ΑΙ. ἦ πολλὰ χαίρειν μ' εἰπας οὐκ εἰωθότως.  
 ΗΛ. χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.  
 ΑΙ. σιγᾶν ἄνωγα κἀναδεικνύναι πύλας  
 πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὄραν,  
 ὡς εἴ τις αὐτῶν ἐλπίσιν κεναῖς πάρος 1460  
 ἐξήρητ' ἀνδρὸς τοῦδε, νῦν ὀρών νεκρὸν  
 στόμια δέχεται τὰμά, μηδὲ πρὸς βίαν  
 ἐμοῦ κολαστοῦ προστυχῶν φύσῃ φρένας.  
 ΗΛ. καὶ δὴ τελεῖται τὰπ' ἐμοῦ· τῷ γὰρ χρόνῳ  
 νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν. 1465

(as Wunder, φίλης γὰρ πρὸς ξένου).—κατήνυσαν] κατήνυσαν Dobree on Arist. *Plut.* 607, in accord with Phrynichus (in Bekker's *Anecd.* I. p. 14): ἀνείν' δασύνουσιν οἱ Ἀττικοί. καὶ δὴλον ἐκ τῆς συναλοιφῆς κατήνυσαν γάρ. Porson also wrote ἀνύτουσιν in Eur. *Ph.* 463 (=453 Dind.), 'Moeridi, Herodiano et aliis obsecutus.' Our MSS. of the tragic dramatists preserve no traces of an aspirate in ἀνύω or ἀνύτω. Ellendt explains this by supposing that Tragedy followed the epic usage, which (acc. to schol. on *ἄνυσσις* in *Il.* 2. 347) did not employ the aspirated forms. 1453 οὐκ, ἀλλὰ] ὅκ'· ἀλλὰ L, but there has been an attempt to cancel the accent on ὅ. The Ald. gives οὐκ' ἀλλὰ. 1456 χαίρειν μ'] μ' is wanting in A and E. 1457 χαρτὰ made in L from χαρὰ.—τυγχάνει A, with most MSS., and Ald.: τυγχάνοι L, and the

τὸν παγκοίτην.. θάλαμον | ..ἀνύτουσαν. *O. C.* 1562 ἐξανύσαι | ..τὰν.. | νεκρῶν πλάκα. The hidden meaning is, φίλης προξένου κατήνυσαν φόνον: they have accomplished her murder. To the ear of the audience, the nature of the ellipse would be plain enough.—This is Whitelaw's view, and I am now satisfied that it is the best. The English rendering given above is borrowed from his verse translation, 'To the heart of their hostess they have found their way.' I formerly took the inner meaning to be, φίλην.. προξένον κατήνυσαν (*confecerunt*). But this is hardly warranted by (e.g.) Eur. *Or.* 89 αἷμα γενέθλιον κατήνυσεν: and the genitive ought to suffice for both meanings.

1452 ἦ καὶ: 314 n.—ὡς ἐτητύμως, like ὡς ἀληθῶς, etc. This emphasising use of ὡς with adverbs of the positive degree was probably developed out of its use with superlatives, as ὡς μάλιστα.

1453 οὐκ, ἀλλὰ κατέδειξαν. The added words, οὐ λόγῳ μόνον, represent the sense of the clause suppressed after

οὐκ: οὐ μόνον ἤγγειλαν, ἀλλὰ κ.τ.λ. Cp. Ar. *Ran.* 103 HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μὴ ἀλλὰ πλεῖν ἢ μαίνομαι: i.e., μὴ (λέξης ὅτι) ἀρέσκει, ἀλλὰ κ.τ.λ.—Cp. *Ai.* 813 χωρεῖν ἔτοιμος, κοῦ λόγῳ δείξω μόνον.

1454 πάρεστ' is meant by Aegisthus to be impersonal; but suggests to the spectators another meaning ('is he here?').—ὥστε: cp. *Ph.* 656 ἄρ' ἔστιν ὥστε κάγγυθεν θέαν λαβεῖν;—κάμφανῇ μαθεῖν, sc. αὐτῶν, Orestes. The ambiguous gender of ἐμφανῇ suits the situation. ἐμφανῇ might, indeed, be plur., meaning the relics (λείψανα, 1113): but this is less simple.

1455 πάρεστι δῆτα. The nom. ἀζηλος θέα renders it better to understand ὁ νεκρὸς with πάρεστι than to take the verb impersonally. For δῆτα, cp. 843: καὶ μάλ', 1178.

1456 ἦ πολλὰ χαίρειν μ' εἰπας, lit. 'thou hast bidden me rejoice much,' i.e., greeted me with most joyful news. The words would more usually mean 'a long farewell,' as in Eur. *Hipp.* 113 τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω. Cp.

AEG. Have they in truth reported him dead ?

EL. Nay, not reported only ; they have shown him.

AEG. Can I, then, see the corpse with mine own eyes ?

EL. Thou canst, indeed ; and 'tis no enviable sight.

AEG. Indeed, thou hast given me a joyful greeting, beyond thy wont.

EL. Joy be thine, if in these things thou findest joy.

AEG. Silence, I say, and throw wide the gates, for all Mycenaeans and Argives to behold ; that, if any of them were once buoyed on empty hopes from this man, now, seeing him dead, they may receive my curb, instead of waiting till my chastisement make them wise perforce !

EL. No loyalty is lacking on my part ; time hath taught me the prudence of concord with the stronger.

[*A shrouded corpse is disclosed.* ORESTES and  
PYLADES stand near it.

inferior mss. of Suidas (s. v. χαρτά) : in the better mss. of Suidas this v. is wanting.

1458 σιγῇ] Wecklein writes οἶγειν : and so, independently, as it seems, Paley (ed. 1880).—κἀναδεικνύναι] Hartung writes κάμπεταννύναι : Herwerden conj. κἀναπιννύναι : Fröhlich, καὶ διοικνύναι.—πύλας] πύλαις Monacensis : as Döderlein and Dobree wished to read. Reiske conj. πέλας : Fröhlich δέμας (as Blaydes reads) : Purgold, τύχας : Tournier, στέγας. 1459 Μυκηναίοισιν] Wiesler conj. Μυκηναίους νιν.—Nauck, with Herwerden, rejects this v. 1460 αὐτῶν] ἀστῶν Nauck, with Benedict and Herwerden. 1465 κρείσσοσιν L : κρείττοσιν r, and Ald.

however *Ai.* 112 χαίρειν, 'Ἀθᾶνα, τᾶλλ' ἐγὼ σ' ἐφίεμαι, i.e., 'be happy in all else.'

1457 While τυγχάνοι has the support of L, the more prevalent reading τυγχάνει is the better here. She means, 'Rejoice, if this is matter for joy,' rather than, 'You might (or would) rejoice, if it were' such. Cp. 891 σὺ δ' οὖν λέγ', εἰ σοι τῷ λόγῳ τις ἡδονή.

1458 κἀναδεικνύναι πύλας, if right, is a pregnant phrase, 'open the gates and show the interior.' Ar. *Nub.* 302 ἵνα | μιστοδόκος δόμος | ἐν τελέταις ἀγλαῖς ἀναδεικνύται. Bold as it is, I incline to believe that it is sound. No probable emendation has yet been made: see Appendix.

1459 Μυκηναίοισιν, the townsfolk : 'Argelios, the people of the neighbouring district : see 4 n., and cp. 160 ἃ κλεινὰ | γὰρ... Μυκηναίων.—πᾶσιν : cp. *O. T.* 1287 βαῶ διόγειν κλήθρα καὶ δηλοῖν τινα | τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον. *Ant.* 1183 ὦ πάντες ἀστοὶ (n.).—I do not think that the verse is spurious: see Appendix on 1458.

1460 f. ἐλπῖσιν..ἀνδρός : for the gen., cp. 857 n.

1462 f. στόμια, poet. plur. ; so Aesch. *Ag.* 237 χαλινῶν. Cp. Plut. *Compar. Pericl. et Fabii* 1 σπαργῶντι τῷ δήμῳ χαλινὸν ἐμβαλεῖν ἕβρεως.—φύση φρένας : *O. C.* 804 οὐδὲ τῷ χρόνῳ φύσας φανεί | φρένας ποτ' (n.).

1464 f. καὶ δὴ κ.τ.λ. : lit., 'already my part is being performed.' For τὰπ' ἐμοῦ cp. *O. C.* 1628 τὰπὸ σοῦ βραδύνεται. She refers ostensibly to what he has just said : 'I, at least, am already resolved to be loyal and docile.' Her secret meaning is, 'My part in the plan of vengeance is being accomplished.' She is luring him to his fate : cp. 1438 τάνθάδ' ἂν μέλοι' ἐμοί.—τελείται is pres. There is no certain instance in Attic of τελοῦμαι as fut. pass. (*Ph.* 1381 n.).—τῷ...χρόνῳ : for the art., cp. 1013.—συμφέρειν τοῖς κρείσσοσιν, to agree with them, to live in concord with them. Cp. Eur. *Med.* 13 αὐτὴ τε πάντα συμφέρουσ' Ἰάσωνι. Ar. *Lys.* 166 ἀνὴρ, εἰ μὴ τῇ γυναικὶ συμφέρῃ. This sense comes from that of 'sharing a burden' (946), so that it resembles our phrase, 'pull together.' Here it suits her inner meaning,—that she is working with those who now are the stronger (i.e., the avengers).



- AI. ὦ Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὐ  
 πεπτωκός· εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.  
 χαλατὲ πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως  
 τὸ συγγενές τοι κάπ' ἐμοῦ θρήνων τύχη.  
 OP. αὐτὸς σὺ βάσταζ'· οὐκ ἐμὸν τόδ', ἀλλὰ σόν, 1470  
 τὸ ταῦθ' ὄραν τε καὶ προσηγορεῖν φίλως.  
 AI. ἀλλ' εὖ παραινεῖς, κάπιπεῖσομαι· σὺ δέ,  
 εἴ που κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.  
 OP. αὐτὴ πέλας σου· μηκέτ' ἄλλοσε σκόπει.  
 AI. οἴμοι, τί λεύσσω; OP. τίνα φοβεῖ; τίν' ἀγνοεῖς;  
 AI. τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις 1476

**1466** ἄνευ φθόνου μὲν οὐ] In L the scribe wrote φόνου: but the first corrector (S) has inserted θ after φ. For φθόνου Gomperz conj. θεοῦ, which Nauck and Wecklein adopt.—For οὐ, Tyrwhitt conj. εἶ, which Blaydes reads. **1467** πεπτωκός] Nauck conj. πεφηνός.—εἰ δ' ἔπεστι] In L the scribe first wrote εἰ δὲ ἐστιν, then corrected this to εἰ δ' ἔπεστι, deleting the ν.—εἰ δ' ἐστιν Γ, εἰ δὲ τις ἐστὶ Vindobonensis.

As Electra utters these words, the central doors are opened, and the eccyclema is pushed forward. This was a small and low stage. A corpse is seen upon it, the face and outlines concealed by a covering. Near it stand Orestes and Pylades—the 'Phocians' whom Aegisthus seeks. The eccyclema remains displayed to the end, and at v. 1507 Orestes and Pylades go out behind it. So in the *Antigone* the eccyclema is in view from 1293 to the close, and at 1347 Creon is led off behind it.

The corpse here is an effigy, like that of Haemon in *Ant.* 1261 ff. The deuteragonist, who had played Clytaemnestra, is now playing Orestes.

**1466 f.** δέδορκα φάσμ' κ.τ.λ.: 'I behold that which has not fallen without the jealousy of the gods.' Aegisthus is not openly exulting here; he veils his joy in specious language, for he is in public, and speaks before hearers whom he distrusts. He affects to think that the gods have struck down his enemy. The meaning implied by φθόνου is that Orestes had incurred the divine displeasure by unnatural threats against his mother and his step-father (779 δαίμ' ἐπηπείλει τελεῖν).

The invocation, ὦ Ζεῦ, at once indicates the sense of φθόνου as = the *divine* jealousy. For that sense, see on *Ph.* 776 τὸν φθόνον δὲ πρόσκυσον.—The word φάσμα is chosen on account of δέδορκα, in

place of a word like σῶμα, or πτώμα, adapted to πεπτωκός. In *Tr.* 693, on the other hand, δέσκομαι φάτιν | ἀφρασ-  
 τον, the subst. is adapted to the adj.—For other views, see Appendix.

ἔπεστι: cp. Aesch. *Eum.* 542 ποιναὶ γὰρ ἐπέσται: Xen. *Cyr.* 6. 2. 33 ἔπεστι γὰρ τις ἀσχύνη.—νέμεσις, the divine resentment; *O. C.* 1753 πυνθεῖν οὐ χρὴ· νέμεσις γάρ. Nemesis is not here so definitely a person as above in 792.—οὐ λέγω, *indictum volo.* Aesch. *Eum.* 866 ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.

Aegisthus corrects himself with hypocritical piety; it is as if he said, 'but it is not for me to judge my fellow-mortal.'

**1469 τὸ συγγενές:** the neuter gender suits the intended ambiguity.—τοι emphasises τὸ συγγενές, as γε or γοῦν could do, but has also a sententious force, implying that such a tribute to kinship is a duty. Thus it suits the pious tone of the speaker: 'If he was my enemy, still he was my kinsman.' Cp. *Ant.* 278 ἐμοὶ τοι: Xen. *Mem.* 1. 6. 11 ἐγὼ τοὶ σε δίκαιον μὲν νομίζω.

κάπ' ἐμοῦ = καὶ ἀπ' ἐμοῦ, from my side, on my part: cp. 433: *O. C.* 1289 f. καὶ ταῦτ' ἀφ' ὑμῶν . . βουλήσομαι | . . κυρεῖν ἐμοί. [I formerly understood, καὶ ἐπ' ἐμοῦ, 'in my case' also: but now prefer the other view.]—θρήνων τύχη: *At.* 924 ὡς καὶ παρ' ἐχθροῖς ἀξίως θρήνων τυχεῖν.

**1470 f.** βάσταζ', sc. τὸ κάλυμμα,

AEG. O Zeus, I behold that which hath not fallen save by the doom of jealous Heaven; but, if Nemesis attend that word, be it unsaid!

Take all the covering from the face, that kinship, at least, may receive the tribute of lament from me also.

OR. Lift the veil thyself; not my part this, but thine, to look upon these relics, and to greet them kindly.

AEG. 'Tis good counsel, and I will follow it.—(*To Electra*) But thou—call me Clytaemnestra, if she is within.

OR. Lo, she is near thee: turn not thine eyes elsewhere.

[AEGISTHUS removes the face-cloth from the corpse.]

AEG. O, what sight is this!

OR. Why so scared? Is the face so strange?

AEG. Who are the men into whose mid toils

1468 χαλατε] Wecklein conj. χάλα τὸ (*Ars* p. 22). 1469 τοι γ, and Brunnck: τε L, with most mss., and Ald.: γε Triclinius, and so Blaydes reads.—καπ'] καὶ ἀπ' r. 1471 φίλως] In L the 1st hand wrote φίλωσ, which has been altered by erasure to φίλος. φίλως Pal., L<sup>2</sup>, T, etc.: φίλος A, Harl., etc. The Aldine has φίλος, which was explained as the vocative (ἤγουν φίλε, gl. in Aug. c). Purgold

'handle it,' i.e., 'lift it': cp. 905 n.—οὐκ ἐμὸν, since Orestes is supposed to be a Phocian stranger.—ταῦθ', 'these relics'; he avoids saying either τήνδ' or τόνδ'.

προσθηγορεῖν φίλως. Lucian (*De luctu*, c. 13) describes the sorrowful farewells addressed by relatives to the corpse, when laid out for burial: φήσει γὰρ ὁ πατήρ, γοερόν τι φθεγγόμενος καὶ παρατείνων ('drawing out') ἕκαστον τῶν ὀνομάτων τέκνον ἤδιστον, οὐχὶ μοι καὶ τέθνηκας καὶ πρὸ ὥρας ἀνηπάσθης, μόνον ἐμὲ τὸν ἀθλιον καταλιπὼν κ.τ.λ.

1472 f. σὺ δέ, Electra.—εἴ που κατ' οἶκόν μοι. The words mean properly, 'if she is anywhere in the house for me,' i.e., 'so that I can see her.' The enclitic μοι, thus placed, could not go with κάλει, as it does in *Tr.* 1147 κάλει τὸ πᾶν μοι σπέρμα σὼν ὀμαιμύνων. A translation, however, need not mark this.

1474 μηκέτ' ἄλλοσε σκόπει: cp. 1225 n.

1475 τίνα φοβεῖ κ.τ.λ. As Aegisthus gazes in terror and horror on Clytaemnestra's face, Orestes says, 'Whom dost thou fear? Who is it that thou dost not know?' i.e., 'Why should that face terrify thee? Is it not familiar?'

Campbell remarks: 'After a glance of horrified recognition at the corpse, Aegisthus looks strangely on Orestes. τίνα = διὰ τί τόνδε.' He refers both φοβεῖ and

ἀγνοεῖς, then, to the fear and bewilderment with which Aegisthus looks at Orestes. But the words of Orestes thus lose the grim force which belongs to them as a comment on οἶμοι, τί λεύσω;

1476 f. ἀρκυστάτοις. The ἄρκυς (*cassís*) was a hunting tunnel-net, ending in a pouch (κεκρύφαλος, Xen. *Cyneg.* 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. ἀρκυστάτα (ἄρκυς, ἵστημι) meant properly such nets when set up; and ἀρκυστάσιον, or ἀρκυστασία, is the enclosure formed by them (Xen. *Cyneg.* 6 § 6). When used figuratively, as here, the word suggests, not merely the capture of the victim, but also the act of decoying or driving him into the toils. It is thus more expressive than δίκτυον (the general word for 'net'), ἀμφίβληστρον ('casting-net'), or γάγγαμον (a circular fishing-net),—which are also used metaphorically (Aesch. *Ag.* 358, 1382, 361). Cp. *Ag.* 1374 πῶς γὰρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονῆς ἀρκύστατ' ἂν | φράξειεν ὕψος κρείσσον ἐκπηδήματος;

For μέσους, cp. Aesch. *Eum.* 112 ἐκ μέσων ἀρκυστάτων | ὥρουσεν: Eur. *El.* 965 καλὸς ἄρ' ἄρκυν ἐς μέσσην πορεύεται.—πέπτωκα with ἐν (instead of εἰς with acc.), as Eur. *H. F.* 1091 ὥς ἐν κλύδωνι καὶ φρενὼν ταραγάματι | πέπτωκα δεινῷ.

- πέπτωχ' ὁ τλήμων; OP. οὐ γὰρ αἰσθάνει πάλαι  
 \*ζῶντας θανούσιν οὐνεκ' ἀνταυδᾶς ἴσα;  
 AI. οἴμοι, ξυνήκα τοῦπος· οὐ γὰρ ἔσθ' ὅπως  
 ὁδ' οὐκ Ὀρέστης ἔσθ' ὁ προσφωνῶν ἐμέ. 1480  
 OP. καὶ μάντις ὦν ἄριστος ἐσφάλλου πάλαι;  
 AI. ὀλωλα δὴ δείλαιος. ἀλλὰ μοι πάρες  
 κᾶν σμικρὸν εἰπεῖν. ΗΛ. μὴ πέρα λέγειν ἔα  
 πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους.  
 τί γὰρ βροτῶν ἂν σὺν κακοῖς μεμιγμένων 1485  
 θνησκεῖν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;  
 ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανὼν πρόθεσ  
 ταφεῦσιν ὦν τόνδ' εἰκός ἐστι τυγχάνειν,  
 ἄποπτον ἡμῶν ὡς ἐμοὶ τόδ' ἂν κακῶν

and Erfurdt conj. *φίλους*.—Tournier suspects this verse. **1478** ζῶντας Tyrwhitt, a correction approved by Musgrave, but first placed in the text by Brunck: ζῶν τοῖς MSS. **1481** καὶ] ὡς Tzetzes *Epist.* p. 19. Reiske conj. *νῦν*.—ἐσφάλλου made in L from ἐσφάλου, the reading of T and a few others, and of Ald. **1483** κᾶν σμικρὸν A, etc., and Ald.: κᾶν ἐπιμικρὸν L (with *κανσμικρ'* written above by S), and r. **1485 f.** These two vv. were omitted by the scribe of L, and have been added in the right hand margin, in an erasure. The hand which wrote them is described as 'paullo recentior' by Dindorf, who thinks that the same verses had previously been written there by the first hand, or by the first corrector (S), and then erased. But this seems improbable. The writing appears rather to be the

**1477** πάλαι goes with αἰσθάνει (lit., 'hast thou not long since been aware?'): not with ἀνταυδᾶς. For πάλαι referring to a recent moment, cp. 676.

**1478** In ἀνταυδᾶς, a compound found only here, ἀντί has the same force as in ἀντονομάζω, Thuc. 6. 4. § 6 τὴν πόλιν (Rhegium)...οἰκίσας Μεσσήνην...ἀντωνόμασε, 'changed its name' to Messene. Aegisthus 'changes the designation' of living men, and speaks of them ἴσα τοῖς θανούσιν, in the same terms which would properly be applied to the dead. Thus the strict sense of the words is, 'Thou perversely (ἀντ-) speakest of the living as if they were dead.' The acc. ζῶντας stands with ἀνταυδᾶς as with the simple αὐδᾶν (e.g., Eur. *Hēr.* 582 αὐδῶν δεινὰ πρόσπολον κακά). If ἀνταυδᾶς meant 'reply to,' or 'speak face to face with,' it would require the dative.

Editors from Brunck onwards have been nearly unanimous in accepting ζῶντας, Tyrwhitt's correction of the MS. ζῶν τοῖς. Campbell, who retains ζῶν τοῖς, explains thus: 'that thou, a living man, hast been replying to the dead

(Orestes), in tones like theirs (ἴσα)': i.e., 'with a tongue that is already doomed to death.'

**1479 f.** ξυνήκα: for the aor., cp. 668 n.—Cp. Aesch. *Ch.* 886 OI. τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω. | ΚΑ. οἱ 'γὼ, ξυνήκα τοῦπος ἐξ αἰνιγμάτων.—οὐ γὰρ ἔσθ' ὅπως..οὐκ: cp. *O. C.* 97: *O. T.* 1058.

**1481** καὶ μάντις: 'and, though so good a prophet, (yet) thou wast deceived so long?' The interrogative καὶ (928, 1046) is here nearly=κατα. The antithesis between μάντις and ἐσφάλλου makes this better than to take καὶ as='also' ('so good a seer too, and yet deceived so long?'). Others take καὶ as=καίπερ, with ὦν.

**1482 f.** πάρες κᾶν σμικρὸν εἰπεῖν. Here κᾶν is most simply explained as καὶ ἔαν, sc. παρῆς. Cp. *Ar. Ach.* 1021 μέτρησον εἰρήνης τί μοι, κᾶν πέντ' ἔτη, sc. μετρήσης. See Appendix.

**1485 f.** βροτῶν is a partitive gen., on which θνησκεῖν ὁ μέλλων depends (cp. Thuc. 4. 102 τῶν ἄλλων τὸν βουλόμενον, etc.); though the sense is not affected in

I have fallen, hapless that I am?

OR. Nay, hast thou not discovered ere now that the dead, as thou miscallest them, are living?

AEG. Alas, I read the riddle: this can be none but Orestes who speaks to me!

OR. And, though so good a prophet, thou wast deceived so long?

AEG. Oh lost, undone! Yet suffer me to say one word...

EL. In heaven's name, my brother, suffer him not to speak further, or to plead at length! When mortals are in the meshes of fate, how can such respite avail one who is to die? No,—slay him forthwith, and cast his corpse to the creatures from whom such as he should have burial, far from our sight! To me, nothing but this can

minuscule of S himself; though this is one of the cases in which it is not easy to distinguish it from the writing of the first hand. Other instances are noticed by Mr E. M. Thompson, in the Introduction to the Autotype Facsimile of the Laurentian MS., page 11. The later MSS. have these verses in the text.—τί made in L from τίς.—μεμιγμένων L, A, and Ald.: μεμιγμένον γ.—φέρει A, and Ald.: φέρεi L, made from φέροι.—Hartung writes, τί γάρ λαλῶν ἂν ξὺν κακοῖς μεμιγμένον ('by what speech, mingled with reproaches,' i.e., attempts to exculpate himself at the cost of others). 1487 πρόθεσ made in L from πρόσθεσ (the reading of Γ, etc.).

a translation if it be rendered as a gen. absol.

σὺν κακοῖς μεμιγμένων, 'involved in miseries,' implying here, 'crimes, and their consequences.' For σὺν (which need not be taken as a case of tmesis), cp. Pind. *N.* 3. 77 μεμιγμένον μέλι λευκῷ | σὺν γάλακτι. So Pind. *I.* 3. 3 ἄξιος εὐλογίας ἀσπὼν μεμύχθαι. The converse phrase (like πρόσκειται κακὸν μοι relatively to πρόσκειμαι κακῷ, 240 n.) occurs in Her. 7. 203 εἶναι δὲ θνητὸν οὐδένα οὐδὲ ἔσσεσθαι τῷ κακὸν ἐξ ἀρχῆς γινόμενῳ οὐ συνεμύχθη. We may also compare *Ant.* 1311 δειλαῖα δὲ συγκέκραμαι δῦα ('steeped in it'): Ar. *Plut.* 853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι. Shelley, *The Cenci*, act 5, sc. 4: 'Be constant to the love | Thou bearest us; and to the faith that I, | *Though wrapt in a strange cloud of crime and shame,* | Lived ever holy and unstained.'

θνησκεῖν: for the pres. inf. with μέλλω, cp. n. on *O. T.* 967.—τοῦ χρόνον, the time implied in μηκύνειν.

Many recent critics follow Dindorf in suspecting or bracketing these two verses. Two things should be clearly recognised at the outset. First, that no suspicion is warranted by the fact that the scribe of L accidentally omitted these verses from

the text,—as he also omitted several lines elsewhere which are undoubtedly genuine. Secondly, that in the language of these verses there is nothing to which exception can fairly be taken. If they are rejected, it must be on the ground that the thought which they express is inappropriate. But is it so? Aegisthus has appealed to mercy, asking for a brief respite. Electra fears that her brother may relent. What gain, she asks, would such a respite be, even to the doomed wretch himself? And her own feeling requires his instant death. It should be noted also that such a pair of verses, containing a general sentiment in an interrogative form, is Sophoclean; cp. *Ai.* 475 τί γάρ παρ' ἡμᾶρ ἡμέρα τέρπειν ἔχει | προσθέϊσα κἀναθέϊσα τοῦ γε κατθανεῖν; also *Ant.* 463 f.

1488 f. ταφεῦσιν, birds and dogs: Aesch. *Th.* 1020 ὑπ' οἰωνῶν... | ταφέντ' ἀτίμως: see on *Ant.* 1081.—ἀποπτον ἡμῶν, far from our sight; the gen. as after words of 'distance from' (*O. T.* 762 n.). Cp. *Od.* 3. 258, where Nestor says that, if Menelaüs on his return had found Aegisthus still living,—τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαίαν ἔχεναν, | ἀλλ' ἄρα τὸν γε κύνες τε καὶ οἰωνοὶ κατέδαψαν | κείμενον ἐν πεδίῳ ἐκάς ἀστεος.



- μόνον γένοιτο τῶν πάλαι λυτήριον. 1490
- OP. χωροῖς ἂν εἴσω σὺν τάχει· λόγων γὰρ οὐ  
νὺν ἐστὶν ἀγών, ἀλλὰ σῆς ψυχῆς πέρι.
- AI. τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν  
τοῦργον, σκότου δεῖ, κοῦ πρόχειρος εἰ κτανεῖν;
- OP. μὴ τάσσε· χώρει δ' ἔνθαπερ κατέκτανες 1495  
πατέρα τὸν ἄμόν, ὥς ἂν ἐν ταὐτῷ θάνῃς.
- AI. ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν  
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;
- OP. τὰ γοῦν σ'· ἐγὼ σοι μάντις εἰμὶ τῶνδ' ἄκρος.
- AI. ἀλλ' οὐ πατρώαν τὴν τέχνην ἐκόμπασας. 1500
- OP. πόλλ' ἀντιφωνεῖς, ἡ δ' ὁδὸς βραδύνεται.  
ἀλλ' ἔρφ'. AI. ὑψηγοῦ. OP. σοὶ βαδιστέον πάρος.
- AI. ἦ μὴ φύγω σε; OP. μὴ μὲν οὖν καθ' ἡδονὴν  
θάνῃς· φυλάξαι δεῖ με τοῦτό σοι πικρόν.  
χρὴν δ' εὐθύς εἶναι τήνδε τοῖς πᾶσιν δίκην, 1505

**1490** γένοιτο has been added in L by S. **1492** ἀγών Heath: ἀγών MSS., and Ald. **1495** ἔνθαπερ L. **1496** ἄμόν made in L from ἄμον.—ὥς ἂν ἐν] ἂν is omitted in L, A, and most MSS., as in Ald.: while L<sup>2</sup>, which has ἂν, omits ἐν. Triclinius wrote ὥς ἂν ἐν. Hermann (after suggesting ὥς ἐν αὐταύτῳ) wished to read ὥς ἄρ' ἐν, or ὥς νυν ἐν.—ἐν ταὐτῷ] ἐνταυθοῖ Vindobonensis, but with γρ. ἐν ταυτῷ. **1498 f.** In L these two verses stand in an erasure, but are written

Pausan. 2. 16 § 7 Κλυταιμνήστρα δὲ ἐτάφη καὶ Αἰγισθος ὀλίγον ἀπωτέρω τοῦ τεύχους, ἐντὸς δὲ ἀπηξιώθησαν, ἔνθα Ἀγαμέμνων τε αὐτὸς ἐκείτο καὶ οἱ σὺν αὐτῷ φορευθέντες.

**1492** ἀγών, *discremen*, the issue: cp. O. C. 587: Eur. Ph. 588 μῆτερ, οὐ λόγων ἔθ' ἀγών: Or. 1291 οὐχ ἔδρας ἀγών: Thuc. 3. 44 οὐ γὰρ περὶ τῆς ἐκείνων ἀδικίας ἡμῖν ὁ ἀγών, εἰ σωφρονούμεν, ἀλλὰ περὶ τῆς ἡμετέρας εὐβουλίας.

**1494** πρόχειρος. κτανεῖν. In its primary and usual sense, πρόχειρος denotes what is ready in the hand (1116). Here it passes into a wholly different sense, applied to a person whose hand is 'forward' or ready, as πρόθυμος is one whose spirit is forward. Cp. Eur. H. F. 161 τῇ φυγῇ πρόχειρος ἦν, 'prompt for flight' (=φεύγειν), where Wilamowitz illustrates the dat. by Pind. O. 4. 14 τροφαῖς ἔτοιμον ἵππων.

**1495** μὴ τάσσε: cp. Ant. 664 τοῦπιτάσσειν τοῖς κρατύνουσιν: Eur. fr. 690 τάσσειν δὲ μάλλον ἢ πιτάσσεσθαι θέλοις.—ἐνθαπερ, i.e. (ἐκείσε) ἔνθαπερ: cp. 1099.

The place meant is the μέγαρον of the house: see on 268 f.

**1497 f.** πᾶσ' ἀνάγκη, as O. T. 986, Her. 2. 22, Plat. Phaedo p. 67 A, etc.—τά τ' ὄντα καὶ μέλλοντα: for the omission of the art. with the second partic., cp. 991 n.

Aegisthus means; 'Must this house witness, not only those sorrows of our family which exist already, but those others which are to come, if I am slain?' He speaks of his impending doom as if it were due, not to his own crimes, but to the working of the hereditary ἀρά, and implies that it will be followed by other deeds of bloodshed. In saying Πελοπιδῶν, he appeals, as a last hope, to family sympathies. Thyestidae, like himself, and Atreidae, like Orestes, are alike 'children of Pelops.' According to the legend, the calamities of the house were closed by the righteous vengeance of Orestes, whom Athena's judgment vindicated from the Furies.

**1499** τὰ γοῦν σ': σά, though emphatic, is elided; see on O. T. 64 πόλις

make amends for the woes of the past.

OR. (to AEGISTHUS). Go in, and quickly; the issue here is not of words, but of thy life.

AEG. Why take me into the house? If this deed be fair, what need of darkness? Why is thy hand not prompt to strike?

OR. Dictate not, but go where thou didst slay my father, that in the same place thou mayest die.

AEG. Is this dwelling doomed to see all woes of Pelops' line, now, and in time to come?

OR. Thine, at least; trust my prophetic skill so far.

AEG. The skill thou vauntest belonged not to thy sire.

OR. Thou bandiest words, and our going is delayed. Move forward! AEG. Lead thou. OR. Thou must go first. AEG. Lest I escape thee? OR. No, but that thou mayest not choose how to die; I must not spare thee any bitterness of death. And well it were if this judgment came straightway upon all

by the 1st hand, and not (as Dindorf thinks) by another early hand. The scribe had originally written, by an oversight, two verses which did not belong here, and then erased them. *κακά* (or at least *κά*) at the end of 1498, and the *σς* of *ἄκροσ* at the end of 1499, are just beyond the limits of the erasure.—*τά γοῦν* | *τά γ' οὖν* L. Meineke conj. *σά γοῦν*. 1502 *ἔρφε'* made in L from *ἔρπε* (as it is written in Γ, L<sup>2</sup>, and some others). 1505—1507 Quoted by Nicophorus Vasilákēs, *Προγυμνάσματα* c. 6 (Walz, *Rhet. Gr.* vol. I. p. 461), thus: *ἐχρήν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην, | ὅστις πέρα τι τῶν νόμων πρᾶσσειν θέλει, | κτελεῖν τὸ γὰρ κακοῦργον οὐκ ἂν ἦν πολὺ.*—Dindorf rejects these three verses. 1505 *χρήν* L, with most MSS., and Ald.: *χρή Γ: ἐχρήν* r.—*τήνδε* added in L above the line,

*τε κάμει καὶ σ' ὁμοῦ στένει.*—*ἄκρος*: cp. Aesch. *Ag.* 1130 *οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος | εἶναι.*

1500 *τὴν τέχνην*, i.e., *τὴν μαντικὴν*. Agamemnon fell into the snare laid for him: *Ag.* 911 *ἐς δῶμ' ἀελπτον ὥς ἂν ἡγήται Δίκη.*—Cp. *Al.* 1121 *οὐ γὰρ βάνανσον τὴν τέχνην ἐκτησάμην.*

1501 Cp. O. C. 1628 *πάλαι δὴ τὰ πόσῳ βραδύνεται.*

1502 The double change of person within the verse (Or.—Aeg.—Or.) is rare. As G. Wolff observes, there is no instance of it in Aesch.; in Soph. the only other examples occur in the two latest plays, O. C. 832, *Ph.* 810, 814, 816, at moments of high excitement. A triple change within the verse occurs only once, in *Ph.* 753. This is another point which bears on the date of the *Electra*: cp. 1160 n.

*ἔρφε'*. The word is always so written here, as if Orestes could foresee that Aegisthus would utter an aspirated word. Similar instances occur elsewhere: see

Appendix. In the theatre, we must suppose, the actor said *ἔρπε* at full length: and possibly the poet so wrote it.

1503 f. *ἢ μὴ φύγω σε*; '(dost thou do this), lest...?' Cp. O. T. 1012 *ἢ μὴ μῆσμα τῶν φυτευσάντων λάβης*;—*μὲν οὖν*: O. T. 705.—*καθ' ἡδονὴν θάνης*: i.e., with such comfort as would be given by permission to choose the place or mode of death. Cp. 1493.

1505—1507 The imperf. *χρήν*, with *εἶναι*, implies that, though it ought to be so, it is not. The sense is, in substance, what might be expressed by a conditional sentence, *ἥδε δίκη ἦν ἂν τοῖς πᾶσι, εἰ τὸ εἰκὸς ἔπαθον.*—*εὐθὺς*, immediately after the crime in each case; Aegisthus has enjoyed too long an impunity. Cp. 13 f. n.—*θέλει* is better here than *ἔλοι*, since it suggests more clearly the reference to the actual case of Aegisthus. The optative is, however, also tenable. It would mark the generality of the statement, 'any one who should wish'; and could follow a present,

ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,  
κτείνειν. τὸ γὰρ πανούργον οὐκ ἂν ᾔην πολύ.

ΧΟ. ὦ σπέρμ' Ἀτρέως, ὡς πολλὰ παθὼν  
δι' ἐλευθερίας μόλις ἐξῆλθες  
τῇ νῦν ὁρμῇ τελεωθέν.

1510

by S.—1506 πέρα] πέραι L.—πράσσειν γε MSS.: πράσσειν τι Wunder.—τῶν νόμων] τῶν ἄλλων Γ.—θέλει] In L the 1st hand wrote θέλοι, which has been altered to θέλει. Of the later MSS., some (as Γ) have θέλοι: others (as Α), θέλει, and so Ald. 1507 πανούργον MSS. In the citation by Nicephorus (n. on 1505—7), κακοῦργον was doubtless a mere slip of memory: κακοῦργος, κακουργία, κακουργεῖν occur repeat-

χρή, no less than χρῆν (cp. *Ant.* 666).—τοῖς πᾶσιν...ὅστις: cp. *Ai.* 760, where ὅστις refers to σώματα in 758: *Ant.* 709, where οἶτοι follows ὅστις in 707: Eur. *El.* 933 κἀκείνους στυγῶ | τοὺς παῖδας, ὅστις κ.τ.λ.: Plat. *Rep.* 560 D ἀσπάζεται πάντας ὧς ἂν περιτυγχάνῃ.

πράσσειν γε: γε emphasises, not πράσσειν, but rather the whole sentence, and might have immediately followed ὅστις, if metre had allowed: cp. *Il.* 3. 279 ἀνθρώπους τίνυσθον, ὅτις γ' ἐπιορκον ὁμόσση. Certainly πράσσειν τι is no improvement.

κτείνειν, rather than θνήσκειν, because the speaker is himself the executioner. For the emphatic place of the word, cp. 957 *Αἰγισθον*.—τὸ πανούργον, equiv. in sense to οἱ πανούργοι: cp. 972 n.: Thuc. 1. 13 τὸ ληστικὸν καθήρουν.—Shakesp. *Meas. for Meas.* act 2, sc. 2, 91: 'Those

many had not dared to do that evil, | If the first that did the edict infringe | Had answer'd for his deed.'

Nicephorus Vasilákēs (Βασιλάκης), a professor of rhetoric at Constantinople in the latter part of the twelfth century, places these three verses of Sophocles at the head of a short piece in his rhetorical 'Exercises' (*Προγυμνάσματα*), and makes them the text of a discourse evidently prompted by the evils of his own time. The verses remind us, he says, how well Sophocles understood the function of Tragedy as a κοινὴ παιδαγωγία, or vehicle of moral teaching. After setting forth in action the warning example of Aegisthus, the poet here ἀποδίδωσι λόγον ξυν-φδοντα τοῖς ἐργασμένοις, i.e., generalises the lesson. From a literary and aesthetic point of view the remark deserves the notice of those who, like Dindorf, think

who dealt in lawless deeds, even the judgment of the sword : so should not wickedness abound.

CH. O house of Atreus, through how many sufferings hast thou come forth at last in freedom, crowned with good by this day's enterprise !

edly in his discourse upon this text, showing how the word was in his thoughts. The same may probably be said of his *πέρα τι τῶν νόμων πρόσσειν* in 1506. 1508 *ὥς* *ὡς* L<sup>2</sup> (= Lb).—*παθὼν* made in L<sup>2</sup> from *παθῶν*. *παθῶν* A. 1510 Quoted by Eustathius p. 881. 34 *καὶ τὸ τελεοῦν, ὥς τῇ νῦν ὀρμῇ τελεωθέν*. Musgrave conj. *στερεωθέν* ('firmly established'), or *στελεχωθέν* ('matured').

the verses spurious. If the speech of Orestes ended with v. 1504, the effect would manifestly be too abrupt.

1508 *ὦ σπέρμ' Ἀτρέως*. The dynasty of the Atreidae (*δεσπόται οἱ πάλαι*, 764) is about to be restored in the person of the rightful heir, Orestes (162), who displaces the usurper Aegisthus, the representative of the Thyestidae.

1509 *δι' ἐλευθερίας. ἐξῆλθες*, come forth in freedom. For *διά* denoting the state, cp. Thuc. 6. 34 § 2 *ἀεὶ διὰ φόβου εἰσι*. The phrase here is in one respect peculiar. When the verb denotes *motion*, *διά* in this idiom usu. denotes a course of action, and not a state; e.g., Thuc. 6. 60 § 3 *διὰ δίκης ἐλθεῖν*, Her. 6. 9 *διὰ μάχης ἐλεύσονται*: see on *Ani.* 742.

1510 *ὀρμῇ*, the enterprise of the avengers against the tyrants. Cp. Xen. *An.* 3. 1. 10 *οὐ γὰρ ᾗδει τὴν ἐπὶ βασιλέα*

*ὀρμῇ* ('the purpose to attack him').—*τελεωθέν*, 'consummated,' 'perfected'; i.e., 'made completely prosperous.' The word is applied to those who attain maturity in body and mind; Plat. *Rep.* 487 A *τελειωθείσι. παιδεία τε καὶ ἡλικία*. Herodotus uses it in a sense akin to that which it bears here, 3. 86 *ἐπιγενόμενα δὲ ταῦτα τῷ Δαρείῳ ἐτελέωσέ μιν*, 'when these omens came to the aid of Dareius, they made him completely acceptable.'—In *O. C.* 1089 Sophocles uses the form *τελειῶσαι*. Both *τελειοῦν* and *τελεοῦν* (as *τέλειος* and *τέλος*) were Attic, while the forms without *ι* are alone used by Herodotus.

This play contains no presage of trouble to come, and fitly ends with the word *τελεωθέν*. Contrast the closing words of the *Choephori* (1075 f.): *ποῖ δῆτα κρανεῖ, ποῖ καταλήξει | μετακοιμισθὲν μένος ἀτης;*





## APPENDIX.

6 f. Λύκειος was a widely-diffused epithet of Apollo. At Athens the Λύκειον was sacred to him, and a seat in the Dionysiac theatre bore the inscription, *ιερέως Ἀπόλλωνος Λυκήου* (*C. I. A.* III. 292). Other places, besides Argos, where he was worshipped under this name were Sicyon, Troezen, Thebes, and Delphi (cp. Preller, I. p. 202). The words of Alcman (fr. 68), *πρόσθ' Ἀπόλλωνος Λυκήω*, probably refer to a shrine at Sparta. Hesychius explains *Λυκιάδες κόραι* as *τὸν ἀριθμὸν τριάκοντα, αἱ τὸ ὕδωρ κομίζουσαι εἰς τὸ Λύκειον*: where the number thirty, suggesting the days of the month, is a hint that the primary significance of Λύκειος, though lost in speech, survived in symbolism. It is uncertain to what Λύκειον the notice refers.

The root *λυκ*, *lux*, from which Λύκειος comes, furnished other titles also for Apollo, of which the original sense became similarly veiled. One is Λύκιος (Pind. *P.* I. 39), popularly explained as 'Lycian': see on *Philoctetes* 1461. Another is the Homeric *λυκηγενής* (*Il.* 4. 101), usually interpreted either as 'Lycia-born,' or else as 'wolf-born,' because Leto, before giving birth to the god, had been changed into a wolf (Aelian *N. A.* 10. 26). To these may perhaps be added *Λυκαῖος*: for Hesychius *s. v.* gives *Λυκαῖον* as = *τὸ Πύθιον*, and refers to a temple of that name at Chrysè in the Troad. Λύκαιος was the name of a *month* in the calendar used at Lamia in S. Thessaly (Welcker, *Götterl.* I. p. 481).

On the other hand, *λυκ* yields that group of words in which the root-sense is unconcealed; *λευκός*, *λυκάβας* (year), *ἀμφιλύκη νύξ* (the twilight of dawn, *Il.* 7. 433), with its equivalents *λυκόφως* (schol. *ad loc.*, and Aelian *N. A.* 10. 26), *λυκανγές* (Lucian), and *λυκοειδές* (Hesych.). Latin affords parallels in *Lucetius*, an epithet applied by Naevius to Iuppiter (Gellius 5. 12), and *Lucina*, where the original meaning of the root remains clear.

The sense which Sophocles here affixes to Λύκειος was undoubtedly that which had the widest acceptance in ancient Greece: the 'wolf-god' was the 'wolf-slayer.' Plutarch recognises *λυκοκτόνος* as an appellation of Apollo (*Mor.* 966 A), and the poet who addresses him in the

*Anthology* (13. 22) says, οὗ σοι φάρετρη λύεται λυκοκτόνος. The invocation of the Λύκειος as a destroyer (*O. T.* 203 n.) points in the same direction.

This, however, is not the only relation between Apollo and the wolf of which traces are found. According to Pausanias (1. 19. § 3), the Λύκειον at Athens was so named from the hero Λύκος, son of Pandion, who afterwards fled to Lycia (*Her.* 1. 173). A statue of this Lycus stood before one of the Athenian law-courts (*Ar. Vesp.* 389); he was the patron of litigants (cp. *ib.* 819). The wolf was often the type of a guilty fugitive, and Lycus symbolised the suppliant to whom Apollo φύξιος extends his grace, as the law affords its protection to the suitor and the accused.

Again, the wolf is sometimes described as an animal *beloved* by Apollo (*Aelian N. A.* 10. 26). In the Argive legend (see note on vv. 6 f.), it was Apollo who made the wolf victorious over the bull, and thus moved the grateful Danaüs to found the Λύκειον. In other words, the wolf is there the symbol of a power allied, or even identified, with that of Apollo himself; and Argives might have objected that the Sophoclean paraphrase of Λύκειος by λυκοκτόνος, though suited to the general belief, was contrary to the spirit of their local legend. At Delphi a bronze wolf stood near the great altar (*Paus.* 10. 14. § 7, *Plut. Pericl.* 21); a fact which suggests some further association beyond that of the victim with the slayer. The wolf may indeed have been regarded as a symbol of the sun-god's fierce and destructive power. It is noteworthy that the wolf is associated with other solar deities besides Apollo,—as with the Italic Mars and Soranus (see A. Furtwängler in *Roscher's Lexicon*, p. 443). This fact certainly confirms the view of O. Müller (*Dorians*, 1. 305) and Welcker (*Götterl.* 1. 481), that there was some reason for such an association beyond the verbal resemblance of λύκος and λύκειος.

21 f.

ὡς ἐνταῦθ' † ἐμὲν  
ἴν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.

The form ἐμὲν is quoted from the Alexandrian poet Callimachus (c. 260 B.C.) by the grammarian Herodian (c. 150 A.D., *περὶ μονήρους λέξεως*, p. 24 ed. Dind.), and by Eustathius p. 1457. 50, who explains the words of Callimachus, γρηῆς ἐμὲν, by γραῖαι ἐσμέν. There is no other trace of it. Callimachus formed it probably on the analogy of the infin. ἔμειναι. The scholiast on verse 21 remarks that ἐμὲν is ἀναλογώτερον than ἐσμέν, in which the σ is, he thinks, redundant; a fact which explains how ἐμὲν kept its place in the text here, and apparently escaped suspicion. Besides ἐσμέν, the only forms of the 1st pers. plur. which occur in writers of the classical age are the epic and Ionic εἰμέν, and the Doric εἰμές.

The emendations are of two general classes; I. those which leave ἴν' in v. 22: II. those which place it in v. 21, or remove it altogether.

I. (a) Retaining ἐνταῦθ'. 1. Dawes (*Misc. Crit.* p. 277), ὡς ἐνταῦθ' ἴμεν. On this, see commentary. 2. Hermann mentions a conjecture ὡς ἐνταῦθα δῆ. 3. Dindorf writes, ὡς ἐνταῦθ' ἔβης. (b) Omitting

ἐνταῦθ'. 1. Meineke (on *O. C.*, p. 248), ὡς ἐξήκομεν. 2. Kreussler (*Act. Sem. philol. Heidelb.*, p. 49), ὡς καθέσταμεν. 3. Michaelis (in the 3rd ed. of Jahn's *Electra*), ὡς ἐπείγομεν. 4. Schneidewin, ὡς ἰκάνομεν, or ὡς βεβήκαμεν. 5. M. Schmidt, ὡς ἐλήλυθμεν. 6. Mekler, ὡς ἔσταλθέ μοι.

II. 1. Hotchkis (*ap. Gaisford ad Hephaest.* II. 10 p. 218), ὡς ἐνταῦθ' ἵνα | οὐκ ἔστιν ὀκνεῖν καιρός. 2. Hermann mentions this conjecture, only modified by ἔστ' ἔτ' instead of ἔστιν, and illustrates ἵνα | οὐκ by Aesch. *P. V.* 793 ἵνα | αἱ Φορκίδες. 3. Porson (*Tracts*, p. 221), ὡς ἐνταῦθ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν ἐσμέν. 4. Monk (*Mus. Crit.* I. p. 64), ὡς ἐνταῦθα μὲν | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός. 5. Blaydes writes, ὡς ἐσμέν γ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός. 6. Hartung (ed. 1850), ὡς, ἵν' ἔσταμεν, | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός (a conjecture which had occurred to me also). 7. Thielemann (*Progr. Merseburg.*, 1849), had suggested the same, but with ἐνθ' ἔσταμεν. (Naber, *Mnemos. Nov.* IX. p. 232, had also proposed ἐνθ' ἔσταμεν, but without changing ἵν' οὐκέτ' κ.τ.λ., so that ἐνθ' would mean 'there'; a sense which Sophocles never gives to it.) 8. Wecklein writes, ὡς ἐνταῦθ' ἔτι | οὐκ ἔστιν ὀκνεῖν καιρός.

Other critics think that this passage bewrays the hand of an interpolator. Nauck brackets vv. 20, 21 (πρὶν οὖν...ἐμὲν), leaving v. 22 unchanged. Paley (1880) also thinks vv. 20, 21 spurious, and would change ἵν' in v. 22 to ὥστ'. Schwerdt (*ap. Michaelis* in Jahn's ed.) would reduce vv. 21 f. to one v., thus: ξυνάπτειτον λόγοισιν, ὡς ἔργων ἀκμή.

72 ἀρχέπλουτον. When a verbal stem ending in a consonant is prefixed in composition to a noun beginning with a consonant, the linking vowel is normally either ε, as in δακέθνυμος, or ι, as in λαθικηδής. After ἀρχ, the vowel is sometimes ε, as in ἀρχέλαος, but more often ι, as in ἀρχιθέωρος and other words denoting office. In ἀρχομηνία ('beginning of a month'), ἀρχοειδής ('in the nature of a principle'), the first part of the compound is not the verbal stem ἀρχ, but the noun-stem ἀρχα, and α becomes ο by the ordinary rule, as in λυροπούς.

139 οὔτε †γόοις οὔτε λιταῖσιν. The metrical conflict with the corresponding words in the strophe (v. 123), ὦδ' ἀκόρεστον οἰμωγάν, could be removed, as G. Wolff saw, by a simple transposition, οἰμωγάν ὦδ' ἀκόρεστον. At first sight this is an attractive remedy. But in ὦδ' ἀκόρεστον οἰμωγάν there is a certain mournful cadence which recommends the traditional order of words; and that order is in itself far more natural. Gleditsch proposed to read ὦδ' ἀκόρεστον στενάχουσα, which is still less probable.

Nauck would re-write the whole passage thus: παῖ ματρὸς δυστανοτάτας | Ἥλέκτρα, τίν' αἰεὶ κλαίεις | οἰμωγάν ἀκόρεστον = ἄλλ' οὔτοι τόν γ' ἐκ λιμένος | παγκοίνου πατέρ' ἀνστάσεις | θρήνοις οὐδὲ γόοισιν.

144 The form ἐφίει, as 2nd pers. pres. ind. midd., instead of ἐφίεσαι, is solitary, as has been pointed out by Prof. E. A. Sonnenschein (*Greek Gramm.*, Part I, § 261). He has suggested to me that it ought



possibly to be written ἐφίει (as contracted from ἐφίειε). I should certainly suppose that Sophocles was led to it by the analogy of such active forms as μεθίεις (*Il.* 6. 523), etc.

193 ff.

οἰκτρά μὲν νόστοις αὐδά,  
οἰκτρά δ' ἐν κοίταις πατρώαις  
ὅτε \*οἱ παγχάλκων ἀνταῖα  
γενίων ὤρμαθ' ἡ πλαγία.

Hartung finds here an imitation of Eur. *El.* 157 ff., where Electra says that she laments her father, λουτρά πανύσταθ' ὑδρανάμενον χροῖ, κοίτῃ ἐν οἰκτροτάτῃ θανάτου. | ἰὼ μοί μοι | πικρᾶς μὲν πελέκews τομᾶς | σᾶς, πᾶτερ, πικρᾶς δ' | ἐκ Τροίας ὁδίου βουλᾶς. There, however, κοίτῃ refers to the bath, as λουτρά shows; not, as κοίταις does here, to a banquet: and it is surely gratuitous to suppose that the repetition of οἰκτρά here was suggested by that of πικρᾶς in Euripides. Hartung's interpretation, however, does not depend on the theory of imitation. He understands: 'thy father's voice was piteous at his return,—piteous as he reclined at the banquet'; i.e., the *only* αὐδὰ meant is Agamemnon's cry at the banquet; and οἰκτρά μὲν νόστοις, οἰκτρά δ' ἐν κοίταις is merely (as he says) a sort of ἐν διὰ δυοῖν for οἰκτρά ἐν ταῖς μετὰ τοὺς νόστους κοίταις. Schneidewin takes the same view, save that he explains ἐν κοίταις πατρώαις as = 'in the banqueting-hall of his fathers,' the Pelopidae. The objection to this interpretation is that the words οἰκτρά μὲν νόστοις ... οἰκτρά δ' ἐν κοίταις would naturally denote two distinct occasions. Their distinctness is emphasised by the repetition of οἰκτρά.

Prof. Campbell, retaining σοι in v. 195, renders:—'Piteous were thy tones at the time of thy father's return, and piteous was thy crying where thy father lay, when thou hadst seen launched the death-stroke of the solid brazen axe.' Thus the αὐδὰ is in each case that of Electra; and σοι is an ethic dative. By ἐν κοίταις he understands the place where the king 'lay in death'; and suggests that the poet may have modified the Homeric version by supposing that Agamemnon had been lured to his θάλαμος by Clytaemnestra *after* the feast, and there slain.

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ἰστόρει· τί σοι φίλον;

Some editors still write ἰστόρει τί σοι φίλον, and maintain that τί could stand for ὅ τι, although there is no indirect question. In my belief, this use of τίς is confined to post-classical Greek, and no genuine example of it can be found in writers of the classical age. The only satisfactory mode of testing the matter is to go carefully through the instances which have been adduced.

1. Eur. *Ion* 324 τάλαινά σ' ἡ τεκοῦσα, τίς ποτ' ἦν ἄρα. Here there should be a colon after τεκοῦσα, and a note of interrogation after ἄρα. Other passages where punctuation affords the remedy are Soph. *El.* 1176, *O. T.* 1144, *Tr.* 339.

2. Eur. fr. 773. 2 αἰτοῦ τί χρήζεις ἐν· πέρα γὰρ οὐ θέμις | λαβεῖν σε. Here Rau (*ap.* Nauck, 2nd ed.) conjectures λέγ' εἴ τι χρήζεις. (ΔΕΓΕΙ might pass without much difficulty into ΑΙΤΟΥ.) Cp. *Tr.* 416 λέγ',

εἴ τι χρήσεις (and so also in Eur. *El.* 1049): λέγ' εἴ τι βούλει *Med.* 1320, *Suppl.* 567, etc. It would also be possible to write αἰτοῦ· τί χρήσεις; ἐν· κ.τ.λ.

3. [Dem.] or. 56, κατὰ Διονυσόδωρον, § 24. (The speech, though not by Demosthenes, is probably the work of a contemporary; its date is not earlier than 322—321 B.C.) οὐ ταῦτ' ἀπέστελλον πάντα δεῦρο, ἀλλ' ἐκλεγόμενοι τίνων αἱ τιμαὶ ἐπετέταντο. Here ἐκλεγόμενοι obviously implies an indirect question; 'they did not send all those things here, but only a selection, (made by inquiring) what articles had risen in price.' Cp. Dem. or. 19 § 288 τί παρ' ὑμῶν ἐψήφισται, τοῦτ' ἐπετήρουν, *i.e.*, 'they were watching (to see) what had been decreed on your part.'

So far as I am aware, the above are the only examples which have been brought from writers of an earlier date than 300 B.C. We may add to these, however, the old oracle quoted in Diog. Laert. i. § 28, and commonly printed thus, τίς σοφίῃ πάντων πρῶτος, τούτου τρίτοδ' αἰδῶ. Here we should write πρῶτος; [In the Didot ed., which gives Cobet's recension, ὅς is substituted for τίς.]

Turning now to post-classical texts, let us take some *genuine* instances of τίς used for ὅστις without an indirect question.

1. Straton (2nd cent. A.D.) in *Anthol.* 12. 219 καμὲ φιλείτω, | μισθὸν καὶ παρ' ἐμοῦ λαμβανέτω τί θέλει, 'and let him take from me in recompense what he will.' The place of καὶ significantly indicates the quality of the Greek.

2. Kaibel *Epigr.* 376 *a* (a sepulchral inscription at Aizani in Cilicia). Οὐλπία Ἀπ[φ]ῆ Εὐαρέτα θυγατρὶ νείας χάριν. | τίς ἂν δὲ χεῖρα προσαγάγῃ βαρύφθονον, | ταῖς αὐταῖς περιπέσοιτο συμφοραῖς. The middle *aor.* of περιπίπτω is worthy of the context. This formula τίς ἂν δὲ κ.τ.λ., followed by the imprecation on the disturber of the grave, seems to have been a common one; thus it recurs in *Epigr.* 376 *b*. And the usage of τίς is illustrated by the fact that, in another inscription, we have ὅς ἂν προσοίσει (*sic*) χεῖρα τὴν βαρύφθονον (376 *d*).

3. Athenaeus, p. 438 E, quotes a biographer of Antiochus Epiphanes (*ab.* 164 B.C.) as ascribing to him these words, τίνι ἢ Τύχῃ δίδωσι, λαβέτω. (Casaubon conjectured φ' τινι.)

4. With regard to the Hellenistic usage as exemplified by the New Testament, it would be difficult to find a passage in which τίς replaces ὅστις where there is absolutely no suggestion of an indirect question; though, on the other hand, the usage passes, of course, beyond the limit which (if I am right) was observed in classical Greek. Thus in St Mark xiv. 36, οὐ τί ἐγὼ θέλω, ἀλλὰ τί σύ, A. Buttmann (*Gramm. of N. T. Greek*, p. 252, Eng. tr.) agrees with those who see an indirect question here ('The question is, not what I will...'); and Winer takes a similar view (*Gramm. of N. T. Greek*, Eng. ed. by Dr W. F. Moulton, p. 210). I agree with them; though I should be disposed to add that, in such an example, the suggestion of the indirect question is so faint as to make τίς *virtually* equivalent to a purely relative ὅστις.

363 f. ἔμοι γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον  
βόσκημα.

The conjectures here show a wide diversity of view as to the *sense* required. Each of the following ideas is represented by one or more of them:—(1) 'to be firm in doing right': (2) 'to persevere in grief': (3) 'to honour my father's memory': (4) 'to vex his enemies': (5) 'to be content with a bare subsistence.' But the simplest way of classifying the emendations is under two heads, viz., I. those which involve some part of λυπεῖν or λύπη, and II. those which do not.

I. (a) With λυπεῖν. 1. Erfurdt: τοῦμὲ μὴ λυποῦν etc. (*satis habebō non exagitari adulterorum inhumanitate*): i.e., 'let it be solace enough for me if I am not actually persecuted.' Prof. Campbell adopts λυποῦν, but gives the words a different sense: 'I would have such maintenance alone as will not cause me pain': i.e., 'through compliance with my father's enemies.' 2. Brunck, τοῦ μέ νιν (*eos*) λυπεῖν. 3. Hermann suggested, τοῦν ἔμοι λυπεῖν, i.e., 'to vex (our enemies) as much as I can.' But he finally adhered to the vulg., τοῦμὲ μὴ λυπεῖν. 4. Lindner: τοῦμ' αἰὶ λυπεῖν (in a like sense). 5. G. Wolff: τοῦτο δὴ, λυπεῖν (do.). 6. Mohr: τὰμὰ (= τοὺς ἐμούς) μὴ λυπεῖν. 7. Schuppe: τόνδε (i.e. πατέρα) μὴ λυπεῖν. 8. Eggert: τοὺς σύ, μὴ λυπεῖν (i.e., οὓς σὺ λυπεῖς, viz., her father). 9. Fuss: τοῦμὲ μὴ λυπεῖν ἐμούς. 10. Wecklein, in his edition, reads τοῦμὲ μὴ λυπεῖν φίλους.

(b) With λύπη. 1. Burges: τοῦν ἐμῇ λύπη. 2. Arnold: τοῦν ἐμῇ λύπη μένειν. 3. W. Hoffmann: τοῦτο δὴ, λύπη. 4. Moriz Schmidt: τοῦμμένειν λύπη. 5. Renner: τοῦσδ' ἐλὰν λύπη.

II. 1. Clem. Otto: τοῦμὲ μὴ λιπεῖν νόμον (and so Henneberg, but with γόνον). 2. Lobeck: τοῦμὲ μὴ 'κλιπεῖν (Döderlein, 'λλιπεῖν). 3. Schneidewin: τοῦμὲ (Nauck, τῶνδε) μὴ λήγειν γόων. 4. F. W. Schmidt: τοῦμὲ μὴ ἀλιτεῖν. 5. Driessen: τοῦμὲ μηνίειν. 6. Bergk: τοῦμὲ μὴ γυνπτέιν (= ἀσθενεῖν, Hesych.). 7. Fröhlich: πατέρ' ἐμὸν κλαίειν. 8. Heimsoeth: τοῦμὸν οὐ λείπον. 9. Blaydes (in his text): τοῦμὲ μὴ 'κλείπον.

442 f. σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ  
γέρα τὰδ' οὖν τάφοισι \*δέξεσθαι νέκυσ.

The actual usage of δοκῶ in Sophocles (see commentary) sufficiently justifies Heath's correction of δέξασθαι to δέξεσθαι here. And that usage might be illustrated from the best Attic prose; e.g., δοκῶ, referring to the future, takes (1) the future inf. in Thuc. 1. 44; 2. 20, 79; 5. 14, 59; 7. 41; 8. 54; Plat. *Phaedr.* 228 c, *Theaet.* 183 d: (2) the aor. inf. and ἄν in Thuc. 4. 104; 6. 37, 38; 7. 73; Plat. *Rep.* 336 d; 351 c.

But *could* δοκεῖ δέξασθαι, without any further indication of future time, mean, 'seems likely to receive,' instead of, 'seems to have received'? I should certainly think not; and for the simple reason that δοκῶ does not necessarily refer to the future. Goodwin (*Moods and Tenses*, new ed., § 136) states that 'Verbs of *hoping, expecting, promising, swearing,* etc., when they 'refer to a future object,' 'regularly take the

future infinitive in indirect discourse; but they also allow the aorist and even the present infinitive (not in indirect discourse), like verbs of *wishing*, etc.' And the reason why they can thus allow the aorist infinitive is that they themselves, in such cases, exclude the supposition of a reference to past time. No ambiguity is possible: whereas *δοκεῖ δέξασθαι*, if intended to refer to the future, would be (to say the least) ambiguous: we may, indeed, go further, and say that those words would inevitably be understood as referring to the past, unless some other words in the context made it clear that the reference was to the future.

The examples in prose of a simple aor. inf. referring to the future are often doubtful; either because a change of one letter would give the fut. inf. (as in Thuc. 4. 24 § 4 ἡλπιζον...χειρώσασθαι, Lys. or. 12 § 19 ῥοντο κτήσασθαι); or because the loss of *άν* may be suspected, as in Lys. or. 33 § 2 ἡγήσατο γὰρ τὸν ἐνθάδε σύλλογον ἀρχὴν γενέσθαι τοῖς Ἑλλήσι τῆς πρὸς ἀλλήλους φιλίας (not, 'thought that it had become,' but 'expected that it would become'), where *άν* has surely dropped out after ἀρχήν. All the more valuable are the few examples which resist such treatment. Homeric Greek furnishes at least one such, *Od.* 4. 253 f. καὶ ὥμοσα καρτερόν ὄρκον | μὴ μὲν πρὶν Ὀδυσῆα μετὰ Τρῳέσσ' ἀναφῆναι. Another occurs in Aesch. *Theb.* 427 ff., θεοῦ τε γὰρ θέλοντος ἐκπέσειν πόλιν | καὶ μὴ θέλοντος φησὶν, οὐδὲ τὴν Διὸς | Ἔριν πέδῳ σκῆψασαν ἐκποδὼν σχεθεῖν, for, whatever doubt there may be as to some other words there, it does not affect σχεθεῖν. In Eur. *H. F.* 745 f. ἥλ-πισε παθεῖν may probably be counted as another example; for those words, at least, appear sound.

445 ἐμασχαλίσθη. The ancient authorities for the custom are the following.

1. The scholia on this verse. Three comments, by three different hands, are pieced together. (a) The first says that murderers were wont to wipe their swords on the heads of their victims, ὥσπερ ἀποτροπιαζόμενοι τὸ μύσος τὸ ἐν τῷ φόνῳ. (b) The second states that the murderers of a kinsman or clansman (οἱ δρῶντες ἐμφύλιον φόνον) were wont ἀκρωτηριάζειν τοὺς ἀναιρεθέντας, ... ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι. (c) The third scholium more closely explains the term *μασχαλίζω*, by τὰ ἄκρα ἔτεμνον καὶ περὶ τὴν *μασχάλην* αὐτοῦ ἐκρέμαζον, assigning the same motive; ἵνα, φασίν, ἀσθενὴς γένοιτο πρὸς τὸ ἀντιτίσασθαι τὸν φονέα. It ends by quoting Apoll. Rhod. 4. 477, ἐξάργματα τάμνε θανόντος. [Parts of these scholia are also in Suidas s. v. *μασχαλίσθη* and *ἀποτροπιαζόμενοι*, and *Etym. Magn.* s. v. *μασχαλίζω*.]

2. Photius and Suidas s. v. *μασχαλίσματα*. It is here that Aristophanes of Byzantium (c. 200 B.C.) is cited as the authority:—'Αριστοφάνης <φησὶ> παρὰ Σοφοκλεῖ ἐν Ἡλέκτρᾳ κείσθαι τὴν λέξιν, ἔθος σημαίνουσαν. οἱ γὰρ φονεύσαντες ἐξ ἐπιβουλῆς τινα ὑπὲρ τοῦ τὴν μῆνιν ἐκκλίνειν ἀκρωτηριάσαντες μόρια τούτου καὶ ὀρμαθίσαντες ἐξεκρέμασαν τοῦ τραχήλου διὰ τῶν *μασχαλῶν* διείροντες· ἀφ' οὗ δὴ καὶ *μασχαλίσματα* προσηγόρευσαν αὐτά.



3. Suidas s. v. ἐμασχαλίσθη, to a similar effect. The motive ascribed to the murderers is expressed by the words τὸ ἔργον ἀφοσιούμενοις. The *Troilus* of Sophocles is quoted for the phrase πλήρη μασχαλισμάτων.

4. *Etym. Magn.* s. v. ἀπάργματα. Here also the motive is ἀφωσιῶσαι τὸν φόνον.

5. The schol. on Apoll. Rhod. 4. 477 adds a new detail, viz., that the murderers, after mutilating their victim, ἔπειτα τοῦ αἵματος αὐτοῦ λαβόντες τρεῖς εἰς τὸ στόμα ἀπέπτυνον. The motive is ἐξιλάσασθαι τὴν δολοφονίαν.

Thus the ancient authorities agree in referring the custom denoted by μασχαλίζειν to the murderer's *fear*. But while some of them (1*b* and *c*) conceive this fear as a dread of *vengeance from the dead man*—who must therefore be deprived of power to wreak it—others (1*a*, 3, 4, 5) conceive it as a disquieting sense of the *pollution* incurred by the deed, and regard the custom as being in the nature of an expiation, *i.e.*, a propitiation of the gods (especially, of course, the χθόνιοι) by offering to them the severed parts. The latter view is expressed in the word ἐξάργματα as a synonym for μασχαλίσματα. It is noteworthy that in the explanation ascribed to Aristophanes (see paragraph 2) the phrase used is ὑπὲρ τοῦ τὴν μῆνιν ἐκκλίνειν: where the μῆνις intended may be that of the gods, or of the dead man's spirit, or both; and if both, then here the two explanations converge: *i.e.*, the act which incapacitates the victim for vengeance at the same time bespeaks the clemency of the deities.

466 τὸ γὰρ δίκαιον οὐκ ἔχει λόγον | δυοῖν ἐρίζειν. Hartung, adopting Scaliger's change of λόγον to λόγοις, explains thus:—‘What is right (*i.e.* a clear duty) *does not admit of* (οὐκ ἔχει) people contending with opposed arguments’: or, as he expresses it in his verse translation, ‘Gerechtes eignet nicht dem Streit | Verschiedener Meinung.’ But οὐκ ἔχει ἐρίζειν could mean only, ‘is unable to contend.’

495—497 πρὸ τῶνδέ τοί μ' ἔχει †μή ποτε μή ποθ' ἡμῖν  
ἀψεγὲς πελᾶν τέρας.

The corresponding verses in the strophe are 479—481,

ὑπεστί μοι θράσος, ἀδυπνῶν κλύουσιν  
ἀρτίως ὀνειράτων.

A. Conjectures which assume that in 479 we should read ὑπεστί μοι θράσος, and not ὑπεστί μοι θάρσος.

These are of two classes, viz., I. such as alter the words πρὸ τῶνδέ τοί μ' ἔχει: II. such as leave those words unaltered, but make some change in μή ποτε, μή ποθ' ἡμῖν.

I. In the words πρὸ τῶνδέ τοί μ' ἔχει the following changes (among others) have been proposed. 1. Wunder: θράσος for μ' ἔχει. 2. Erfurdt: πρὸ τῶν μ' ἔχει θράσος. 3. Riske: πρὸς ὧν δέος μ' ἔχει. 4. Faehse and Bergk: πρὸ τῶνδέ τοι μένει. 5. Schneidewin: πρὸ τῶνδ' ἔτοιμ' ἔχει (Lachmann ἔχε), or ἐμοί. 6. Nauck (formerly): δοκῶ δέ τοι

μ' ἔχει. 7. Blaydes (*inter alia*): πρὸ τῶνδε πείθομαι (or γ' ἔλπομαι). 8. E. Hoffmann: πρὸ τῶνδέ τοι δέχων. 9. Kolster: πρὸς ὧν ἄγῃ μ' ἔχει. 10. Hartung: πρὸ τῶνδέ μ' ἔχει θράσος [adding τι after ὕπεστι in 479].

II. In the words μή ποτε, μή ποθ' ἡμῖν the following changes (among others) have been proposed. 1. Wecklein (who thus reads in his edition): μή ποτε, μή ποτ' ἐλπίς. 2. Fritzsche: θεῖόν τι, μή ποθ' ἡμῖν. 3. Michaelis: θάρσος, χρόνῳ ποθ' ἡμῖν. 4. G. Wolff: θάρσος (μέντοι ποθ' ἡμῖν | ἀψεγές).

B. Conjectures which assume ὕπεστί μοι θάρσος (instead of θράσος) in 479.

1. Gleditsch and J. H. H. Schmidt: ἡτοί μ' ἔχει θάρσος ἐκ τῶνδε δὴ ποθ' ἡμῖν.

2. Kvíčala: πρὸ τῶνδέ τοι θάρσος εἴσεισί μ', ἢ ποθ' ἡμῖν.

497 ἀψεγές. To the note on this word it may be added that Blaydes, very naturally, attributes the conjecture ἀψεφές to Dindorf, guided by the latter's note in his ed. of 1860. But Bergk (p. xlv of his Sophocles) settles the point: 'ἀψεφές scripsi ex coniectura quam olim cum Dindorfio communicavi.' That reading has now been received by Wecklein also. Schneidewin proposed μαψεπές ('speaking vainly,' 'false'), comparing *Hom. hynn. Merc.* 564 μαψιλόγοισι πιθήσας | οἰωνοῖσι, and Lycophron 395 κόκκυγα κομπάζοντα μαψαύρας στοβούς ('idle boasts'). Hesych. has μαψίφωνος.

680 κάπεμπόμην. Prof. E. A. Sonnenschein, in some ms. notes on this play which he has communicated to me, refers to Brugmann's view that the Imperfect was the old Indogermanic tense of narration, and was only gradually displaced by the aorist. This is certainly one of those instances in which the imperfect is (for us, at least) *practically* equivalent to an aorist; nor is it easy to trace a properly imperfect force in ἐπεμπόμην, unless it reside in the suggestion of a *purpose* present to the mind of the sender ('the object of my being sent was...'). Cp. my note in the appendix to the *Trachiniae*, p. 187.

686 δρόμον δ' ἰσώσας τὰφέσει τὰ τέρματα.

I. Reason is given in the commentary for thinking that in the foot-races the customary order was, δόλιχος, στάδιον, δίαυλος. A passage in Plato's *Laws* (833 A) might seem at first sight to be against this view. He is proceeding to frame rules περὶ πάντων τῶν ἀγῶνων τῶν γυμνικῶν, and begins by laying down the general principle that the contests for which the State offers prizes should be such as conduce to efficiency in war. He then says:—σταδιοδρόμον δὴ πρῶτον ὁ κῆρυξ ἡμῖν, καθάπερ νῦν, ἐν τοῖς ἀγῶσι παρακαλεῖ· ὁ δὲ εἰσεισιν ὄπλα ἔχων· ψιλῶ δὲ ἄθλα οὐ θήσομεν ἀγωνιστῇ. πρῶτος δὲ εἰσεισιν ὁ τὸ στάδιον ἀμιλλησόμενος σὺν τοῖς ὕπλοις, δεύτερος δὲ ὁ τὸν δίαυλον, καὶ τρίτος ὁ τὸν ἐφίππιον [not 'a race on horseback,' but a foot-race of the length known as 'the horse-course'], καὶ τέταρτος ὁ τὸν δόλιχον κ.τ.λ.

The word *σταδιοδρόμον*, with which the passage commences, is the general term for the competitor in *foot-races*,—not a special term for the runner in the foot-race called the stadion. This appears at once from the fact that, in the following sentences, we have a list of the particular foot-races. It appears also from words a little further on, when, having dealt with the foot-races, Plato turns to another class of contests (833 D):—*καὶ τὰ μὲν περὶ δρόμους...ταῦτα ἔστω· τὰ δὲ κατ' ἰσχύν, κ.τ.λ.* Hence the words *καθάπερ νῦν* do not imply that, in Plato's time, the stadion came first among the foot-races. They mean merely that the foot-races collectively came first among the athletic contests,—as we know that they did. It is true that, among his proposed foot-races, Plato puts the stadion first, the *diaulos* second, and the *dolichos* fourth; but there is nothing whatever to show that this was the actual order at the festivals. He is original in other details (as to the arming of the runners, etc.), and may well be so in this detail also.

2. The traditional reading *τῇ φύσει*. This would mean his 'aspect,' 'form,' as indicative of strength; cp. *Tr.* 308 *πρὸς...φύσιν*, 'to judge by thine aspect'; *O. T.* 740 *φύσιν | τίν' εἶχε, φράζε*,—where it has the special sense of 'stature.' The following explanations have been given by those who retain *τῇ φύσει*. (1) G. Wolff: 'having made *the result* (τὰ τέρματα) of the race worthy of his aspect.' (2) Nauck: 'having run *the prescribed course* (τὰ τέρματα τοῦ δρόμου, *die vorgeschriebenen Bahnen des Laufes*) in a manner worthy of his aspect.' This is shortly expressed in one of the scholia: *ἀρμοδίως τῇ ἑαυτοῦ φύσει δραμών*. Now, there would be little difficulty in such an expression as (e.g.) *τοῦργον ἰσώσας τῇ φύσει*, 'having made his *performance* match his *appearance*'; that might properly be compared with Pind. *N.* 3. 19 *ἔρδων τ' εὐκότα μορφᾷ*, or *O.* 8. 19 *ἔργω τ' οὐ κατὰ εἶδος ἐλέγχων*. But it is another matter when, instead of *τοῦργον* or the like, we have such a phrase as *τὰ τέρματα δρόμου*.

This has been felt by those critics who, retaining *τῇ φύσει*, have altered something else. (1) Thus B. Thiersch (ann. 1841), followed by Bergk (who first added the comma after *ἐξῆλθε*):—*δρόμον δ' ἰσώσας τῇ φύσει, τὰ τέρματα | νίκης ἔχων ἐξῆλθε, πάντιμον γέρας*: 'having run as well as he looked, he came out with the result of victory' (or 'the final victory'), 'a glorious prize.' Here the phrase, *δρόμον ἰσώσας τῇ φύσει*, is satisfactory: the objection is to the phrase *τὰ τέρματα νίκης*. Nor can the objection be overcome by omitting the comma after *ἐξῆλθε*, and taking *τὰ τέρματα* adverbially, as='in the end.' (2) K. W. Müller: *δρόμον δ' ἰσώσας τῇ φύσει, τὰ στέμματα | νίκης ἔχων ἐξῆλθε*. (3) B. Todt: *δρόμον δ' ἰσώσας τῇ φύσει τοῦ σπέρματος* ('the inborn vigour of his stock'). Todt agrees with Nauck in thinking that vv. 686 f. should stand after 695. (4) Tournier: *δρόμον δ' ἰσώσας τῇ φύσει τῶρέγματα* (or the like): 'his efforts in the race.' (5) G. Wolff: *δρόμον δ' ἰσώσας τῇ φύσει τότ' ἔργματα*. (6) Suidas, s. v. *δρόμοις*, has *δρόμῳ δ' ἰσῶσαι* (v. l. *ἰσώσας*) *τῇ φύσει τὰ πράγματα* (v. l. *τέρματα*). Ellendt, adopting *δρόμῳ*, gives *ἰσώσας* an impossible sense, first suggested by Neue (who, however, kept *δρόμου*): 'having

reached the goal by running ('*assequi currendo*'), τῇ φύσει, '*celeritate pedum*.' If δρόμῳ were adopted, it would be at least more tolerable (though not satisfactory) to understand that, 'by his running' he 'made the issue match his appearance.'

Except τὰφέσει, no correction of the words τῇ φύσει has any probability. Reiske suggested τῇ θύσει ('rushing speed'); Buchholz, τάνύσει. Neither yields an intelligible sense.

691 δρόμων διαύλων πένταθλ' ἃ νομίζεται.

The conjectures may be brought under two classes:—I. those which retain some part of the word δίαυλος: II. those which expel it altogether.

I. 1. Hermann: δρόμων διαύλων πεντάδ' (*immo πεμπάδ'*) ἣ νομίζεται,—supposing *five heats* in the δίαυλος.

2. Hermann also suggested, δρόμων, διαύλων, πέντε θ' ὧν νομίζεται | ἄθλων.

3. Monk writes in *Museum Criticum* (vol. i. p. 201, ann. 1814):—'The most probable emendation is one which, I believe, I have heard attributed to Porson, δρόμων διαύλων ἄθλ' ἅπερ νομίζεται.' It appears in Kidd's *Tracts and Miscellaneous Criticisms* of Porson, p. 221, thus:—'693. ἄθλ' ἅπερ νομ. περ scilicet in πεν, hoc in πέντε migravit.' [Blaydes observes that it is 'claimed by H. V. B[lomfield], who tells us that Porson considered the whole verse spurious.' 'H. V. B.' is not, however, Blomfield (whose initials were C. J.), but Henry Vincent Bayley, who was a younger contemporary of Porson at Trinity College, Cambridge. A Latin poem by 'H. V. B.,' written in 1798, may be seen in *Mus. Crit.* i. p. 323.]

Fritzsche (ann. 1876) proposed the same correction, but with τ' after διαύλων.

4. Emperius: δρόμων διαύλων πέντε τ' ἄθλ' ἃ κλήζεται.

5. Wecklein (*Ars Soph. emendandi*, p. 77): δρόμων διαύλων ὧν τε πέντ' ἄθλων νόμος. [For his present view, see below, II. 1.)

6. Ahrens: δρόμων, διαύλων, ἄλματος, δίσκου, πάλης.

7. Schmalfeld: δρόμον δίαυλον, ὧν τε πένταθλον νόμος.

II. 1. Schubert: ἀγῶνας ἄθλων πένθ' ἅπερ νομίζεται. Wecklein has adopted this.

2. A. Seyffert: δρόμῳ συναύλων ('associated with the foot-race') ἄθλ' ἅπερ νομίζεται.

It is unnecessary to mention the conjectures (and there have been several) which violate metre, as by introducing the form πεντάεθλ'.

743 ff.

ἔπειτα λύων ἥνιαν ἀριστεράν  
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν  
παίσας.

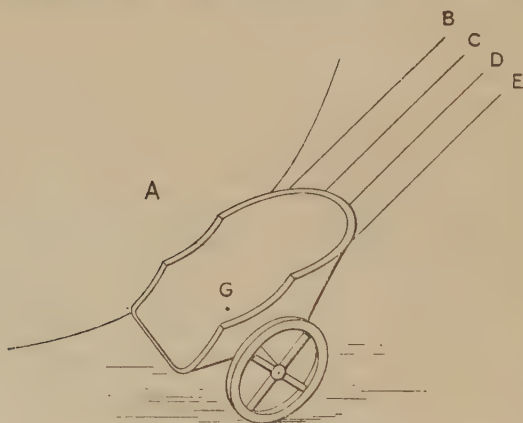
It is remarkable that so many critics should have wished to change λύων into a word of opposite meaning (ἔλκων, ἀνέλκων, ἐπισχών, τείνων, τανύων, ἐρύκων: see cr. n.). Orestes is driving a two-wheeled chariot, drawn by four horses harnessed abreast, and is turning round the post,



from left to right. In the diagram below A denotes the position of the post; the curve traced in the diagram is supposed to be such as might be described by a chariot passing close to the post.

The effect of *tightening* the rein of the horse (B) on the driver's extreme left, who is nearest to the post, would be to lessen the force with which that horse pulls, as compared with the force exerted by the other three horses (C, D, E); and this would not, under the circumstances supposed, tend to bring the left wheel of the chariot into collision with the post.

But when the driver *slackens* the left-hand rein, he allows that horse to pull with greater force. The effect might be that the chariot would



acquire an angular velocity about the vertical through G (the centre of the chariot), so that, although G would move in a straight line, the body of the chariot would turn slightly round, and thus bring the hinder part of the left wheel into contact with the post<sup>1</sup>.

The fact that the chariot has only two wheels is material. With four wheels, the friction of the ground would tend to prevent the formation of angular velocity.

It has been suggested that the words *λύων ἡνίαν ἀριστεράν* might mean merely, 'at the moment when he was slackening the rein,'—i.e., 'when he had almost completed the turn round the post.' On this view, *λύων* does not denote an error made by the driver; it simply marks a point of time; and the cause of the accident is left unexplained. But it seems manifest that the poet intended *λύων* to denote the act which led to the accident. Orestes incurs disaster through forgetting the precept of Nestor to Antilochus (*Il.* 23. 336):—

τὸν δεξιὸν ἵππον  
κένσαι ὁμοκλήσας, εἰξάι τε οἱ ἡνία χερσίν·  
ἐν νύσῃ τέ τοι ἵππος ἀριστερὸς ἐγχαριμβήτω,

<sup>1</sup> I am indebted for this statement to my friend Mr W. H. Besant, Sc.D., F.R.S.

ὥς ἂν τοι πλήμνη γε δοάσεται ἄκρον ἰκέσθαι  
κύκλον ποιητοῖο.

780 f. ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας  
ἐμὲ στεγάζειν ἡδύν.

Examples of ὥστε οὐ (instead of ὥστε μὴ) with the infinitive are collected by Shilleto in Appendix B to his ed. of Demosthenes *De Falsa Legatione* (or. 19), 2nd ed., Cambridge, 1853, p. 202.

I. One class of such examples is where ὥστε οὐ with inf. occurs in *oratio obliqua* after a verb of *saying*, and represents what in direct discourse would (or might) be ὥστε οὐ with the indicative. Thus:—

1. Dem. or. 19 § 308 (depending on ἐδημηγόρει in § 307) οὕτω δὲ ἀτόπους τινὰς...εἶναι, ὥστε οὐκ αἰσχύνεσθαι. In direct discourse, οὕτω δὲ ἀτοποὶ τινὲς εἰσιν, ὥστε οὐκ αἰσχύνονται.

2. Aeschin. or. 1 § 174 (depending on κατεπαγγέλλεται in § 173) τοσοῦτους δὲ...ἐκκαλέσεσθαι παρὰ τῶν δικαστῶν θορύβους...ὥστ' οὐδὲ ἀπαντήσεσθαι με ἐπὶ τῷ δικαστήριον. In direct discourse, ἐκκαλέσομαι...ὥστ' οὐδὲ ἀπαντήσεται οὗτος.

3. Arist. *Pol.* 2. 9 § 17 λέγουσι δὲ ὡς ἐπὶ μὲν τῶν πρότερον βασιλέων μετεδίδουσαν τῆς πολιτείας, ὥστ' οὐ γίνεσθαι τότε ὀλιγανθρωπίαν κ.τ.λ. In direct discourse, ὥστ' οὐκ ἐγίνετο...ὀλιγανθρωπία.

So, too, when the principal verb is one of *thinking* or *hearing*.

4. Dem. or. 19 § 152 (depending on ἡγοῦμην in § 151) ἡ μὴ ποιούντος ταῦτα ἀπαγγελεῖν ἡμᾶς δεῦρο, ὥστ' ἰδόντας ὑμᾶς...οὐ προήσεσθαι. In direct discourse, ἀπαγγελοῦμεν..., ὥστ'...οὐ προήσεσθε.

5. Dem. or. 18 § 283 πότερ' οὐχ ἡγεῖ γινώσκειν αὐτοὺς ὅστις εἶ; ἡ τοσοῦτον ὕπνον καὶ λήθην ἀπαντας ἔχειν, ὥστ' οὐ μεμνήσθαι; In direct discourse, ἀπαντες ἔχουσιν, ὥστ' οὐ μέμνηνται.

6. Plat. *Apol.* p. 26 D οὕτω καταφρονεῖς τῶνδε καὶ οἷει αὐτοὺς ἀπίρους γραμμάτων εἶναι ὥστε οὐκ εἰδέναι. In direct discourse, οὕτως ἀπειροὶ εἰσιν, ὥστε οὐκ ἴσασιν.

7. Thuc. 5. 40 § 2 ψοντο τοὺς...Ἀθηναίους εἰδέναι ταῦτα, ὥστε οὐδὲ πρὸς Ἀθηναίους ἐτι σφίσιν εἶναι ξυμμαχίαν ποιήσασθαι. In direct discourse, οἱ Ἀθηναῖοι ἴσασιν, ὥστε οὐδὲ...ἡμῖν ἔστι.

8. Lys. or. 10 § 15 ὑμᾶς μὲν πάντας εἰδέναι ἡγοῦμαι ὅτι ἐγὼ μὲν ὀρθῶς λέγω, τοῦτον δὲ οὕτω σκαιὸν εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. In direct discourse, οὕτω σκαιὸς ἐστίν ὥστε οὐ δύναται.

II. A wholly different case of ὥστε οὐ with inf. is that in which οὐ does not negative the infinitive (*i.e.*, does not qualify the whole sentence), but merely negatives some other single word: *e.g.*, Her. 1. 189 ἐπηπεύλησε οὕτω δὴ μιν (the river Tigris) ἀσθενέα ποιήσειν ὥστε τοῦ λοιποῦ καὶ γυναικάς μιν εὐπετέως τὸ γόνυ οὐ βρεχούσας διαβήσεσθαι: where οὐ negatives βρεχούσας only, not διαβήσεσθαι.

III. A third class of examples is represented by *El.* 780, and by the two passages quoted in the commentary, [Dem.] or. 53 § 1 and Eur. *Ph.* 1357. In the two latter it might be suggested that the use of ὥστε οὐ,

instead of ὥστε μή, had been influenced by the *preceding* οὐ. Here, in *El.* 780, the only apparent reason is the prominence of the negative *fact* in the speaker's mind. To this class we must also refer Dem. or. 9 § 48 (which Shilleto, inadvertently no doubt, brings under my class I.): ἀκούω Λακεδαιμονίους...ἀναχωρεῖν...οὕτω δ' ἀρχαίως εἶχον, μᾶλλον δὲ πολιτικῶς, ὥστε οὐδὲ χρημάτων ὠνεῖσθαι παρ' οὐδενὸς οὐδέν (where ὥστε οὐδὲ depends, of course, on εἶχον only, and is not affected by ἀκούω).

851 f. πανσύρτῳ παμμήνῳ πολλῶν  
δεινῶν στυγνῶν τ' ἀχέων (or ἀχαίων).

So the MSS. Besides the emendations noticed in the commentary, the following may be mentioned.

1. Musgrave: πανσύρτῳ παμμήνῳ τ' ὄχλων | δεινῶν στυγνῶν τ' αἰκιῶν. He took πανσύρτῳ as a neuter subst., 'a confused torrent.' 2. In 852 Heath proposed δεινῶν τε στυγνῶν τ' ἀχέων. 3. Hermann (*ap.* Erfurdt) once suggested δεινῶν τε στυγνῶν τ' ἄχθει: which Campbell adopts, ascribing it to E. L. Lushington. 4. Nauck: πανδύρτῳ πανθρήνῳ (instead of πανσύρτῳ παμμήνῳ) πολλῶν | δεινῶν στυγνῶν τ' αἰώνι. So Blaydes too reads. 5. Bergk conjectures: πανδύρτῳ πάμμηνος πολλῶν | δεινῶν στυγνῶν τ' ἔλαχ' αἰών. 6. Kvíčala: δεινῶν στυγνῶν ἃ γ' αἰών. 7. Fröhlich: παμφύρτῳ κυμήνασα σάλῳ | δεινῶν τε στυγνῶν τ' ἀχέων.

861—863 ἧ καὶ χαλαροῖς ἐν ἀμίλλαις  
οὕτως ὡς κείνῳ δυστάνῳ  
τμητοῖς ὀλκοῖς ἐγκῦρσαι;

Prof. Sonnenschein compares the words of Thekla in *Wallensteins Tod*, act 4, sc. 11 (referring to the death of Max Piccolomini in the cavalry charge):—

'Ward ihm sanft

Gebettet unter den Hufen seiner Rosse?'

And from scene 10:—

'Sein Pferd, von einer Partisan' durchstossen, bäumt  
Sich wüthend, schleudert weit den Reiter ab,  
Und hoch weg über ihn geht die Gewalt  
Der Rosse, keinem Zügel mehr gehorchend.'

1070 The following are other attempts to supply the syllable which νοσεῖ leaves wanting. 1. Lachmann: νοσεῖ γὰ. 2. Paley: ὅτι σφίσιν δὴ (so Erfurdt) τὰ μὲν ἐκ δόμων νοσεῖ. <νῦν> δὲ τὰ πρὸς τέκνων. This is very ingenious. 3. Dindorf: νοσεύει. [Hippocrates has the pass. part. νεοσειμένος as = 'diseased': the active νοσεύω does not seem to occur.] 4. Erfurdt: νοσώδη. 5. Kayser: νοσοῦντα. 6. Wecklein: ὄνοστα, as = ψεκτά, φαῦλα.

1087 τὸ μὴ καλὸν καθοπλίσασα. The difficulty of supposing that καθοπλίσασα means, 'having vanquished,' is increased by the fact that the conquered foe, τὸ μὴ καλόν, is then the ignoble temptation. Even if

καθοπλίζειν could mean 'to vanquish,' it seems improbable that Sophocles would have used such a word in reference to a moral victory of this nature.

This objection is, to my mind, rather more serious than that which arises from the normal usage of καθοπλίζω, as meaning 'to arm' or 'equip.' There are analogies which should make us hesitate to deny that such a compound might occasionally be used in a different sense. Thus Plutarch has in *Mor.* 2 Ε τοῖς...καταθλήσασι, meaning, 'those who are thoroughly versed in contests,' but in *Mor.* 47 F καταθλῆσαι τὴν ἀμαθίαν, 'to wrestle down ignorance'—perhaps as near a parallel as could easily be found to καθοπλίσασα τὸ μὴ καλόν in the sense which we are discussing. Again, καταλιθώ usually meant, 'to stone to death' (as in *Dem. or.* 18 § 204); but the grammarians record another sense of it, viz., 'to set with gems.' καταργυρώ is properly 'to plate with silver,' but Sophocles has ventured upon καταργυρωμένος (*Ant.* 1077) in the sense of 'won by a bribe.'

The other interpretation, which preserves the ordinary sense of καθοπλίζω—'having armed, made ready, an unlovely deed'—is ably advocated by Whitelaw in a note to his Translation of Sophocles (p. 437). 'The point of the expression,' he says, 'is that Electra has resolved to do a deed which, till it is done, looks to all eyes, as to those of Chrysothemis, unlovely and a crime; but, having done it, she knows that the universal voice will approve alike her wisdom and her piety.' τὸ μὴ καλόν is, then, Electra's project of slaying Aegisthus. But is it probable that the Chorus would here refer to this in such terms as to imply that Electra deserved praise for it? They have just been dissuading her from it (1015).

Hermann's view was similar, but less subtle. Taking πάγκλαυτον αἰῶνα κοινόν as = θάνατον, he understood: 'thou hast chosen the joyless common fate' (death) 'by preparing a crime' (*armans scelus*); explaining *scelus* by *provocare ad dimicationem*,—Electra's resolve to enter on a struggle with her foes.

1170 οὐχ ὁρῶ λυπουμενούς, 'I see that they are not grieved.' For a like collocation of the Latin *non*, Prof. Sonnenschein compares *Plaut. Most.* 197, where, in answer to the prediction, *te ille deseret*, etc., *Philematium* says, *non spero*, 'I hope not.' So *ib.* 798 *haud opinor*, 'I think not'; 820 *non uideor uidisse*, 'I think I never saw'; 978 *non aio*, 'I say no' (ὃ φημί); etc.

1239 ἀλλ' οὐ μὰ τὴν ἄδμητον αἰὲν Ἄρτεμιν. Fröhlich, recognising an iambic trimeter here, proposed, ἀλλ' οὐ μὰ τὰν γ' ἄδμητον αἰὲν Ἄρτεμιν: Hermann rightly preferred τὴν το τὰν γ'. Blaydes (*inter alia*): ἀλλ' οὐ μὰ τὰν ἄδμητον Ἄρτεμιν θεάν. Gleditsch: ἀλλ' οὐ κόραν τὰν αἰὲν ἄδμηταν Διός. A Vatican MS., no. 1332 (14th cent.), has ἀλλ' οὐ μὰ τὴν δέσποιναν Ἄρτεμιν θεάν (a conjecture prompted by v. 626).

The form of the verse which appears in most MSS., ἀλλ' οὐ τὰν Ἄρτεμιν τὰν αἰὲν ἄδμηταν, has given rise to various other theories.



1. Hermann once wrote,

ἀλλ', οὐ τὰν Ἄρτεμιν,  
τὰν αἰὲν ἀδμήταν,

and in the antistrophe (1260),

τίς οὖν ἂν ἀξίαν  
γε, σοῦ πεφηνότος.

He then held that these were iambics of the kind called *ισχυορρωγικοί*, *i.e.*, such as admit spondees in the even places. Dindorf accepts this view. So, too, does F. A. Paley.

2. Hartung writes, *μὰ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν*, as one verse: and in 1260 *τίς οὖν ἀξίαν, σοῦ γε πεφηνότος*. Nauck remarks that this change of ἀλλ' οὐ to μὰ satisfies the metre of the antistrophe; but in his own text he leaves ἀλλ' οὐ.

3. Wecklein: *μὰ τὰν Ἄρτεμιν | τὰν ἀδμήτ' αἰεί*, and in 1260 *τίς οὖν ἀξίαν | σοῦ γε πεφηνότος*. Here *τὰν ἀδμήτ' αἰεί* is due to Blaydes, and *σοῦ γε* (for *γε σοῦ*) to Seidler.

4. Blaydes, in his own text, alters αἰὲν to θεὰν, reading  
ἀλλ' οὐ τὰν ἀδμήταν θεὰν Ἄρτεμιν,  
and in 1260

τίς ἂν ἀναξίαν σοῦ γε πεφηνότος.

He does not explain the metre.

5. The Jahn-Michaelis edition gives [ἀλλ'] οὐ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν, and in 1260 *τίς οὖν ἀξίαν γε σοῦ πεφηνότος*. The omission of ἀλλ' was first suggested by Seidler.

6. G. Wolff, ἀλλ' οὐκ Ἄρτεμιν τὰν αἰὲν ἀδμήταν, and v. 1260 as above, in no. 5.

1281 ff. The mss. give:—

ὦ φίλαι ἔκλυον ἂν [a few MSS. have ἄν]  
ἐγὼ· οὐδ' ἂν ἥλπισ' αὐδάν·  
ἔσχον ὄργαν ἄναυδον  
οὐδὲ σὺν βοᾷ κλύουσα τάλαϊνα·  
νῦν δ' ἔχω σε κ.τ.λ.

1. Hermann saw that αὐδάν must be the voice of the newly returned Orestes,—not the report of his death. He inserted ἄρ' after ἔκλυον, writing, ὦ φίλαι, | ἔκλυον ἄρ' ἂν ἐγὼ οὐδ' ἂν ἥλπισ' αὐδάν. | \*ἔσχον ὄργαν, | ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα. He thought that, immediately before ἔσχον, αὐ or ἂν (referring to αὐδάν) had been lost, and that the sense was: 'I was wroth (ἔσχον ὄργαν), when I heard that that voice (her brother's) was silent and deprived of utterance (ἄναυδον οὐδὲ σὺν βοᾷ—in death).' Clearly this, at least, will not serve. In a letter to Wunder, Hermann suggested, <γλώσσας δὲ πῶς ἂν εὐφρον' > ἔσχον ὄρμαν | ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα; *i.e.*, 'how could I have restrained, in silence and without a cry, the joyous impulse of my lips, when I heard (the news)?' ὄρμαν had already been suggested by Blomfield.

2. Dindorf also thinks that there is a lacuna before ἔσχον, but

merely quotes Bergk's remark that ἔσχον ought perhaps to be συνέσχον : cp. Hesych. οὐ συνέσχεν ὀργήν· οὐ κατεκράτησεν ὀργήν.

3. The Jahn-Michaelis edition gives, ὦ φίλ', ὅτ' ἔκλυον, etc., without marking any lacuna before ἔσχον : and brackets κλύουσα. The change of φίλαι to φίλ' ὅτ' was proposed by Wunder : the rejection of κλύουσα, by Neue.

4. Wecklein modifies Wunder's conjecture by writing ὦ φίλ', ἀνίκα' ἔκλυον, etc. : and in 1284 omits κλύουσα.

5. Bellermann (in his revision of G. Wolff's ed.), keeps the traditional text, ὦ φίλαι, ἔκλυον ἂν ἐγώ, etc., and supposes no lacuna. He understands ἔσχον ὀργὰν ἄναυδον with reference to Electra's comparative reticence between v. 1221 and v. 1232, where her joy first finds unchecked utterance.

6. G. Wolff supposes that the scholiast read ὦ φίλαι, οἷαν ἔκλυον ἐγώ etc., and ἔσχον ὀργὰν οὐτ' ἄναυδον. The scholium is : ὦ φίλαι, οἷαν ἤκουσα φήμην περὶ τοῦ ἀδελφοῦ ἀπροσδόκητον, ἐφ' ἧ οὔτε σιωπήσαι ἂν ἠδυνάμην, οὔτε ἀκούσασα βοῆσαι· καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι, καὶ ὁ φόβος ὁ περὶ τὸν Αἰγισθὸν καὶ τὴν μητέρα σιωπήσαι. But by οἷαν the scholiast may have intended to paraphrase ἂν : and Wolff's insertion of οὐτ' before ἄναυδον is in no way warranted by the comment. It is more important to observe that the schol.'s words, οὔτε σιωπήσαι ἂν ἠδυνάμην, favour the conjecture adopted in my text, <οὐδ' ἂν> ἔσχον ὀργὰν ἄναυδον, or some emendation in a similar sense ; and that ὀρμάν, in particular, derives further countenance from the schol.'s phrase, καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι.

7. Paley suggests, ἐγὼ δ' ἐπέσχον ὀργὰν ἄναυδον, 'but I kept my feelings silent.'

8. Blaydes, who marks a lacuna before ἔσχον, suggests αὐδὰν instead of ὀργὰν (with ὀμφάν instead of αὐδὰν in the line before).—For ὀργὰν ἄναυδον F. Polle conj. ἔργον ἄναυδος.

9. Campbell explains the traditional text thus :—'I heard a sound (αὐδὰν, the report of her brother's death) which I could never have thought to hear. I restrained my emotion (ὀργὰν) at hearing it, in speechless silence.'

1398—1441 For the strophic correspondence of the lyric verses in this Kommos, see Metrical Analysis, p. xci.

Various attempts have been made to arrange the whole passage, trimeters as well as lyrics, in strophe and antistrophe.

I. Hermann's arrangement is as follows.

1. 1st strophe, 1398—1403 (ὦ φίλταται...ἔσω).
2. 2nd strophe, 1404—1421 (αἰαῖ...θανόντες).
3. 1st antistr., 1422—1427 (καὶ μὴν...ἀτιμάσει ποτέ).
4. 2nd antistr., 1428—1441 (παύσασθε...ἄγωνα). As, however, this 2nd antistrophe is defective in comparison with the 2nd strophe, Hermann supposes lacunae in it. (1) Immediately after 1427 there has been a loss of an iambic tripody and two iambic trimeters, answering

to vv. 1404—1606, αἰαῖ...ὦ φίλαι. Electra, he suggests, may have said such words as ἰὼ ἰὼ Δίκη, followed by a trimeter to the effect that Clytaemnestra's doom is just; then Orestes, in another trimeter, would assent. (2) After v. 1429 (ἐκ προδήλου) a trimeter for Orestes has dropped out; Hermann suggests that it may have been to this effect,—ἀλλ' ἐξέικυτό γ', ὡς παρεσκευάσμεθα. (3) In 1432 the latter part of a trimeter has been lost after γεγηθώς.

II. Dindorf, agreeing with Hermann as to these lacunae, differs from him in recognising only one strophe and one antistrophe; *i.e.* str. 1398—1421 = ant. 1422—1441.

III. Kvíčala differs from Hermann by excepting vv. 1398, 1399, and vv. 1422, 1423, from the strophic system. The correspondence then is:—1st str. 1400—1403 = 1st ant. 1424—1427: 2nd str. 1404—1421 = 2nd ant. 1427—1441.

IV. G. Wolff made three pairs of strophe and antistrophe, thus:—1st str. 1398 f. = 1st ant. 1422 f.: 2nd str. 1400—3 = 2nd ant. 1424—7: 3rd str. 1407—21 = 3rd ant. 1428—41.

V. Bellermann (in his recension of Wolff's ed.) gives the following arrangement:—1st str., 1398—1403. Verses 1404—1406 (αἰαῖ...φίλαι) form a μεσφδός. 2nd str., 1407—1420 (ἤκουσ'...θανόντες). 1st ant. 1422—1427 (καὶ μὴν...ποτέ). 2nd ant. 1428—1441 (παύσασθε...ἀγῶνα). He thus differs from Hermann in making the 2nd str. begin at 1407 instead of 1404; while, by supposing that vv. 1404—1406 form a mesode, he avoids the necessity of assuming a lacuna between 1427 and 1428.

VI. There is in fact only one view of the passage which does not require an arbitrary assumption of some kind: it is that the *exact* strophic correspondence is confined to the lyrics (see Metr. Analysis, p. xci). This does not preclude us from supposing that the general effect of the whole passage, 1398—1441, was intended to be that of strophe and antistrophe; *i.e.*, that the groups of trimeters have a general symmetry with each other, though not a precise correspondence.

I have not hesitated, therefore, to mark a strophe as beginning at v. 1398, and an antistrophe at 1422. But I have refrained from indicating lacunae immediately after 1427 and 1429. The *sense*, as is observed in the commentary, does not clearly show gaps there; and the question whether anything has really been lost is one which may at least be left open.

1414 The following are the examples by which a supposed transitive use of the pres. φθίνω has been supported. 1. Theocr. 25. 122 (νοῦσοι) αὐτ' ἔργα καταφθίνουσι νομῶν. So the best mss.: but the quantity (i) at once condemns the reading: most edd. give καταφθείρουσι: Meineke, καταφθινύθουσι (φθινύθω being trans. in *Od.* 1. 250, etc.). 2. An unknown poet *ap. schol.* on *Od.* 18. 367 ἥλιος | δς δι' αὐγῆς (Lobeck, διὰ γῆς vulg.) πάντα βλαστάνει βοροῖς | φθίνει τε. But this instance disappears, if with Nauck (*Frag. Trag. Adesp.* 452, 2nd ed.) we adopt Heimsoeth's correction of δς to δτου. 3. Diog. Laert. 8. 1. 13 φυτὸν

ἡμερον μήτε φθίνειν μήτε σίνεσθαι. Probably we should read φθείρειν.  
4. Chariton I. I. 8 τοῦ τραύματος αὐτὸν φθίνοντος. R. Hercher (*Erot. Scriptores*, vol. II., p. 4, Leips. 1859) reads τοῦ σώματος αὐτῷ φθίνοντος.

## 1448 f.

συμφορᾶς γὰρ ἂν  
ἔξωθεν εἶην τῶν ἐμῶν τῆς φιλάτης.

1. Whitelaw renders: 'else were I careless of *the woes* | Of her who is of all my friends to me | Most near.' (Cp. the note on p. 437 of his Translation.) He does not suppose that there is any purposed ambiguity in συμφορᾶς. The point is merely that she says τῆς φιλάτης instead of τοῦ φιλάτου, leaving Aegisthus to guess what she means by 'the misfortune' of Clytaemnestra.

2. Campbell joins τῆς φιλάτης with συμφορᾶς, 'the event which most nearly concerns me.' He leaves it undecided whether τῶν ἐμῶν is fem. (sc. συμφορῶν), or masc. ('my friends').

3. According to Nauck, the two meanings possible for the ambiguous words are the following:—(1) 'That fortune of my friends (τῶν ἐμῶν masc.) which lies nearest to my heart' (in Electra's *inner* meaning, her brother's happy return). (2) 'The fortune of the nearest of my friends' (the misfortune of her mother, who has lost a son).

4. Wecklein thinks that τῆς φιλάτης goes with συμφορᾶς in *both* the intended meanings. Electra intends Aegisthus to understand (1) 'the *misfortune* of my friends which most nearly concerns me' (= 'the misfortune of my nearest relations'); but she really means, (2) 'the most welcome fortune of my friends' (her brother's return).

5. Bellermann, reading τῶν ἐμῶν τῆς φιλάτων, understands, 'the fortune of my nearest kin.' The only ambiguity is then in the sense of συμφορᾶς. Such a collocation of τῆς is surely impossible.

## 1458 f.

σιγᾶν ἄνωγα κἀναδεικνύναι πύλας  
πάσιν Μυκηναίοισιν Ἀργείοις θ' ὄραν.

The emendations in v. 1458 are chiefly of two classes: I. those which retain κἀναδεικνύναι, and alter πύλας: II. those which retain πύλας, and alter κἀναδεικνύναι.

I. 1. For πύλας, Döderlein and Dobree would write πύλαις, with cod. Monacensis. This would mean, 'at the gates'; and the object (τὸν νεκρόν) would be understood. 2. Reiske, πέλας. Wecklein receives this and further alters σιγᾶν to οἴγειν. 3. Fröhlich's δέμας is placed by Blaydes in his text. 4. Purgold's τύχας is too weak. 5. Tournier's στέγας is ingenious (cp. δόμος...ἀναδείκνυται, quoted in the commentary); yet seems improbable. Still less probable are νέκυν (Blaydes), πυράν (Purgold), κύτος or σποδόν (Herwerden), τύκας ('masonry,' i.e., 'the house,' Schwerdt).

II. For κἀναδεικνύναι, Hartung conjectures κἀμπεταννύναι: Herwerden, κἀναπιπνύναι: Fröhlich, καὶ διοιγνύναι: Blaydes, κἀξανοιγνύναι.

Verse 1459 is rejected by Herwerden. Nauck also brackets it, objecting (1) to πᾶσιν, and (2) to the combination of Mycenaean with Argives. The note in my commentary meets both these points.



1466 f. ὦ Ζεῦ, δέδορκα φάσμι' ἄνευ φθόνου μὲν οὐ  
πεπτωκός· εἰ δ' ἔστι νέμεσις, οὐ λέγω.

F. A. Paley and G. Wolff agree in taking the φθόνος to be human, not divine; but differ in their interpretations of it. Paley understands, 'A sight that has befallen me to see, *not indeed without invidiousness to myself*, (yet welcome to me;) however, if there is objection to the word, I do not utter it.' φθόνος, he says, 'is the odium which Aegisthus himself is conscious that he may incur at having so long usurped the house and the goods of Orestes, and also for his long banishment from his home.' Among the objections to this view, it suffices to notice one. The words, 'yet welcome to me,' which Paley *supplies* in brackets, are the words which οὐ λέγω recalls. Thus Aegisthus withdraws what he has not said.

Wolff understands:—'I see a spectacle which has not come to pass *without envy*'; i.e., 'which will excite men's envy at my good fortune.' This is plainly untenable.

Blaydes, who rightly understands the φθόνος as *divine* displeasure, follows Tyrwhitt in changing οὐ to εὖ:—'I behold a sight—if *I may say so* without incurring the ill-will of the gods—which is *fortunate*' (εὖ πεπτωκός). But (1) it is difficult to see how ἄνευ φθόνου could mean so much; and (2) εὖ πεπτωκός would be too crude an utterance of exultation.

Nauck and Wecklein adopt the conjecture of Th. Gomperz, θεοῦ for φθόνου: so that 'not without the divine jealousy' is changed to 'not without the god.' The sense is the same, but is expressed in a far less effective and subtle form.

1482 ἀλλά μοι πάρες | κἂν σμικρὸν εἰπείν.

Peculiar usages of κἂν occur chiefly in two classes of examples.

I. 1. In several places, as here, κἂν precedes a *limiting* expression, and means 'if *only*,' 'though it be *only*.' In such instances κἂν can usually be resolved into καὶ ἐάν, with a subjunctive verb understood. So here, πάρες, καὶ ἐὰν σμικρὸν (παρῆς). Similar passages are the following. 1. *Αἰ.* 1077 ἀλλ' ἄνδρα χρή, κἂν σῶμα γεννήσῃ μέγα, | δοκεῖν πεσεῖν ἄν κἂν ἀπὸ σμικροῦ κακοῦ. There it is simpler to regard κἂν as = καὶ ἐὰν (πέσῃ), 'even if he fall,' than to suppose that ἄν (ᾗ) 'belongs to πεσεῖν understood' (Goodwin, *Moods and Tenses* § 228); καὶ would then mean 'and,' whereas the sense required for it is rather 'even.' 2. *Dem. or.* 2 § 14 καὶ ὅποι τις ἄν, οἶμαι, προσθῇ κἂν μικρὰν δύναμιν, πάντ' ὠφελεί. 'Here κἂν = καὶ ἐάν τις προσθῇ, even though we add' (Goodwin § 228). 3. *Theocr.* 23. 35 ἀλλὰ τύ, παῖ, κἂν [καὶ I. Voss] τοῦτο πανύστατον, ἀδύ τι ῥέξον, i.e., κἂν τοῦτο πανύστατον ῥέξῃς. 4. *Ar. Ach.* 1021 (quoted in the commentary).

II. In a second class of examples we find κἂν εἰ where a simple καὶ εἰ would have sufficed. Here the ἄν in κἂν is clearly the conditional particle, and should properly have been followed by a verb in the optative mood. Thus:—

1. Plato *Men.* 72 C  $\kappa\alpha\upsilon$  εἰ πολλαί εἰσιν (αἱ ἀρεταί), ἔν γέ τι εἶδος ταυτὸν ἅσασαι ἔχουσι κ.τ.λ. The  $\alpha\upsilon$  in  $\kappa\alpha\upsilon$  implies ἔχοιεν, though ἔχουσι actually follows. 2. *Rep.* 477 A ἱκανῶς οὖν τοῦτο ἔχομεν,  $\kappa\alpha\upsilon$  εἰ πλεοναχῇ σκοποῖμεν, ὅτι τὸ μὲν παντελῶς ὃν παντελῶς γνωστόν...; 'Are we satisfied of this,—even supposing that we look at the matter in various ways,' etc. Here  $\alpha\upsilon$  implies ἔχοιμεν, the proper apodosis to εἰ σκοποῖμεν. 3. *Rep.* 579 D ἔστιν ἄρα τῇ ἀληθείᾳ,  $\kappa\alpha\upsilon$  εἰ μὴ τῷ δοκεῖ, ὁ τῷ ὄντι τύραννος τῷ ὄντι δοῦλος. The implied thought is, καὶ εἰ μὴ δοκεῖ, εἴη  $\alpha\upsilon$ . 4. *Soph.* 247 E λέγω...τὸ...κεκτημένον δύναμιν...παθεῖν καὶ σμικρότατον...,  $\kappa\alpha\upsilon$  εἰ μόνον εἰσάπαξ [*sc.* πάθοι], πᾶν τοῦτο ὄντως εἶναι. The thought is, καὶ εἰ μόνον εἰσάπαξ πάθοι, ὄντως  $\alpha\upsilon$  εἴη.

I may add two other examples of  $\kappa\alpha\upsilon$  which appear anomalous: one belongs to the first class, and the other to the second.

1. Lucian *Timon* 20 ἐγὼ δέ τοι πολλοὺς  $\alpha\upsilon$  εἰπείν ἔχοιμί σοι...τήμερον...ἐπὶ λευκοῦ ζεύγους ἐξελαύνοντας, οἷς οὐδὲ  $\kappa\alpha\upsilon$  ὄνος ὑπήρξε πώποτε. At first sight this resembles those examples, given under class I, in which  $\kappa\alpha\upsilon$  can be explained as καὶ ἰάν: but here no subjunctive verb can be supplied. And I do not find any instance in a genuinely classical writer where such a  $\kappa\alpha\upsilon$  is either (a) preceded by οὐδέ, or (b) followed by a verb in a past tense of the indicative. A classical writer would here have said simply οὐδ' ὄνος. It may be suspected that this is one of Lucian's lapses from pure Attic. He has imitated an Attic idiom without observing its exact limit.

2. Arist. *Pol.* 3. 6. 1 σκεπτέον πότερον μίαν θετέον πολιτείαν ἢ πλείους,  $\kappa\alpha\upsilon$  εἰ πλείους, τίνες καὶ πόσαι, καὶ διαφοραὶ τινες αὐτῶν εἰσίν. A comparison with the instances of  $\kappa\alpha\upsilon$  εἰ cited above (in class II) from Plato will show that  $\kappa\alpha\upsilon$  εἰ πλείους would, according to Plato's usage, mean, 'even if there are several'; and the  $\alpha\upsilon$  of  $\kappa\alpha\upsilon$  would refer to the thought in the writer's mind that, even on that supposition, his statement would still hold good. But Aristotle's meaning is simply,—'and, if there are several, how many,' etc. So  $\kappa\alpha\upsilon$  here takes the place of the simple copula (not of καὶ = 'even'), and  $\alpha\upsilon$  has no force whatever. May not  $\kappa\alpha\upsilon$  be here a corruption of καὶ, arising from the fact that  $\kappa\alpha\upsilon$  εἰ was a combination familiar to copyists?

With regard to the particular passage which has suggested this note, ἀλλά μοι πάρες  $\kappa\alpha\upsilon$  σμικρὸν εἰπείν, I should observe, in conclusion, that Prof. Goodwin's view of it differs from mine. The  $\alpha\upsilon$  of  $\kappa\alpha\upsilon$  is here, he thinks, the conditional particle, and goes with εἰπείν. The constr. is πάρες μοι εἰπείν  $\alpha\upsilon$  καὶ σμικρὸν, which he compares with βουλήσεται |  $\kappa\alpha\upsilon$  ἐν Αἰγύπτῳ τυχεῖν (*Ar. Nuḃ.* 1130), and τὸ τῆς τύχης  $\kappa\alpha\upsilon$  μεθ' ἡμῶν ἐλπίσαντες στῆναι (*Thuc.* 7. 61). But βούλομαι τυχεῖν  $\alpha\upsilon$  and ἐλπίζω στῆναι  $\alpha\upsilon$  are expressions of a different kind from πάρες εἰπείν  $\alpha\upsilon$ . He renders: 'but permit me at least to say a little (that I might say even a little, εἴποιμι  $\alpha\upsilon$ ):' *Moods and Tenses*, § 211. I fail to see how, in such a sentence as the supposed πάρες μοι εἰπείν  $\alpha\upsilon$ , εἰπείν  $\alpha\upsilon$  can represent a direct εἴποιμι  $\alpha\upsilon$ . Surely πάρες  $\kappa\alpha\upsilon$  σμικρὸν εἰπείν ought to be classed with μέτρησον εἰρήνης τί μοι,  $\kappa\alpha\upsilon$  πέντ' ἔτη (*Ar. Ach.* 1021), and the similar examples noticed in *Moods and Tenses*, § 228.

1502 (OP.) ἀλλ' ἔρφ'. AI. ὑφηγοῦ. Among similar instances, in which a speaker's last word is elided (and, where necessary, aspirated) are the following. Ar. *Nub.* 1270 ΣΤ. τὰ ποῖα ταῦτα χρήμαθ'; AM. ἀδανείσατο. *Pax* 275 ΚΥ. ταῦτ', ὦ δέσποθ'. ΠΟ. ἦκέ νυν ταχύ. *Av.* 150 ΕΠ. ἐλθόνθ'; ΕΥ. ὅτι νῆ τοὺς θεούς. Soph. *O. C.* 883: ΧΟ. ἄρ' οὐχ ὕβρις τάδ'; ΚΡ. ὕβρις, ἀλλ' ἀνεκτέα. Eur. *H. F.* 909 ΑΓ. ὦ λευκά γήρα σώματ'. ΧΟ. ἀνακαλείς κ.τ.λ. Bellermann (*El.*, p. 113) regards this curious phenomenon as showing how the desire for artistic smoothness of form could prevail over nature in ancient Greek poetry. But in the case of drama that explanation is inadequate. If Orestes ended a speech with ἔρφ', the audience could not overlook the strangeness of his implied prevision that Aegisthus was going to say ὑφηγοῦ. The effect would be almost ludicrous; and the conventionalism which could excuse it would be so great as well-nigh to destroy the semblance of a real dialogue. In all such cases, probably, the curtailment of the first speaker's last word (ἔρφ', etc.) is due to transcribers, who wrote out tragic dialogue as they would write any other continuous text,—often neglecting, indeed, to distinguish the parts of the different actors.

# INDICES.

## I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.

When the reference is to a *page*, p. is prefixed to the number. )( means, 'as distinguished from.'

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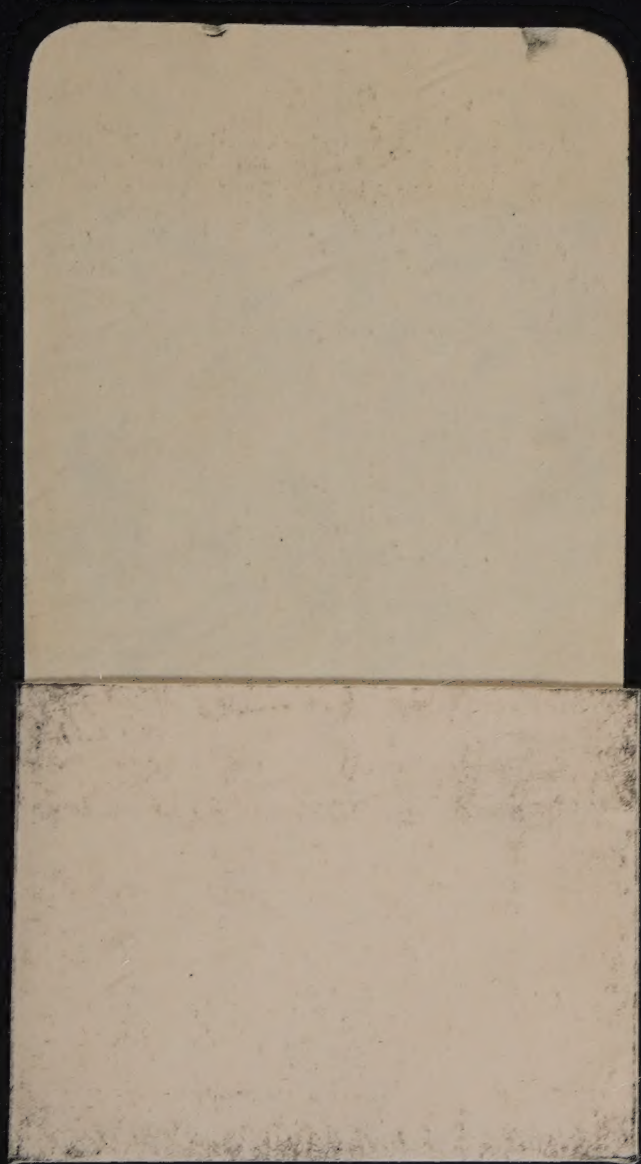
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